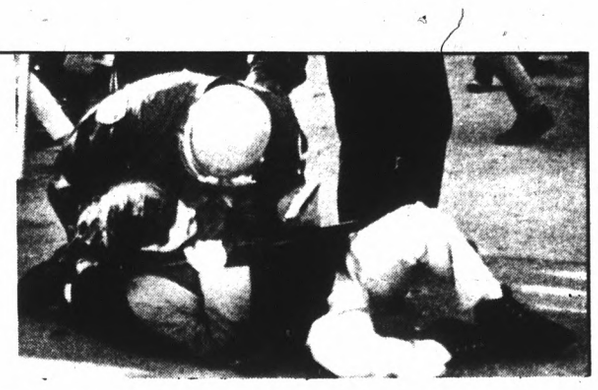
The survival game

See Page 16

ON STRIKE!
The strife and the impact

See Pages 6 and 7



San Francisco State

PHOENIX

Volume 33, No. 10 | *The Award-Winning Newspaper* | Thursday, Nov. 10, 1983

Rent hikes for vendors discussed

by Ken Heiman

One battle for Student Union outside-nding space may be settled, but the r continues.

The vendors on the west side of the udent Union may be forced to leave if e Student Union Governing Board in-eases alcove-space rents in an attempt raise money for Student Union ser-ces.

Outside vendors on the east side of the udent Union agreed to a proposal to locating vending space and setting ren-l fees three weeks ago as the SUGB ught new ways to generate revenue for debt-ridden budget.

"We're looking at a $75,000 deficit r the fiscal year '84-'85. One of the ays we can try to offset this deficit and t increase student fees is by changing e rental structure for westside ndors," said Scott Johnson, Vendor rvices Committee chairman.

Students are now paying about $20 out of their registration fees to use the Student Union.

"I don't know how much students fees would be increased if we don't raise the rents, but we'd rather not see them go up at all if we can help it," said Johnson.

Several options were discussed in two separate vendor committee meetings this week.

One of the possibilities discussed yesterday concerned charging the vendors $400 per month over a two-year lease period. Vendors are now paying $55 per week and renting their alcove spaces on a semester to semester basis.

Another option discussed by the committee concerns the possibility of charging the vendors $220 per month plus 7 percent of the vendors' gross revenue. This recommendation would also function under a two-year lease period.

A third proposal concerns charging

See Vendors, Page 11.

Business School gets 6-unit hike

by Bruce Siegel

Business majors at SF State will soon e required to write and speak — clear-y.

In addition to current General Educa-tion requirements of English 114, English 214 and Speech 150, incoming business majors, beginning in fall 1984, will be required to take three additional units of English and speech. Both courses will be taught with an emphasis on business. The English course will concentrate on business writing. The speech course will concentrate on oral presentations.

Arthur Cunningham, dean of the School ofBusiness, said for a business major to be "upwardly mobile" within an organization, communication skills are essential.

If an employee cannot make an effec-tive presentation to an employer, his chances for promotion are limited, said Cunningham.

Lewis "Red" Conner, assistant pro-fessor of management, said, "Many of our graduates are ill-equipped in (com-munication) skills.

"We have graduating seniors who cannot write at a freshman English level."

Conner said the new requirements may prove especially useful to foreign students who are not fluent in English but hope to work for an American com-pany.

Martha Niland, recruitment officer for Bank of America, said corporations are concerned that graduating seniors may lack writing skills. "You need the verbal skills to get into an organization," she said, "but you need the writing skills to perform once you are there."

Niland said because communication skills are so important, Bank of America now considers hiring liberal arts majors for positions formerly limited to business majors.

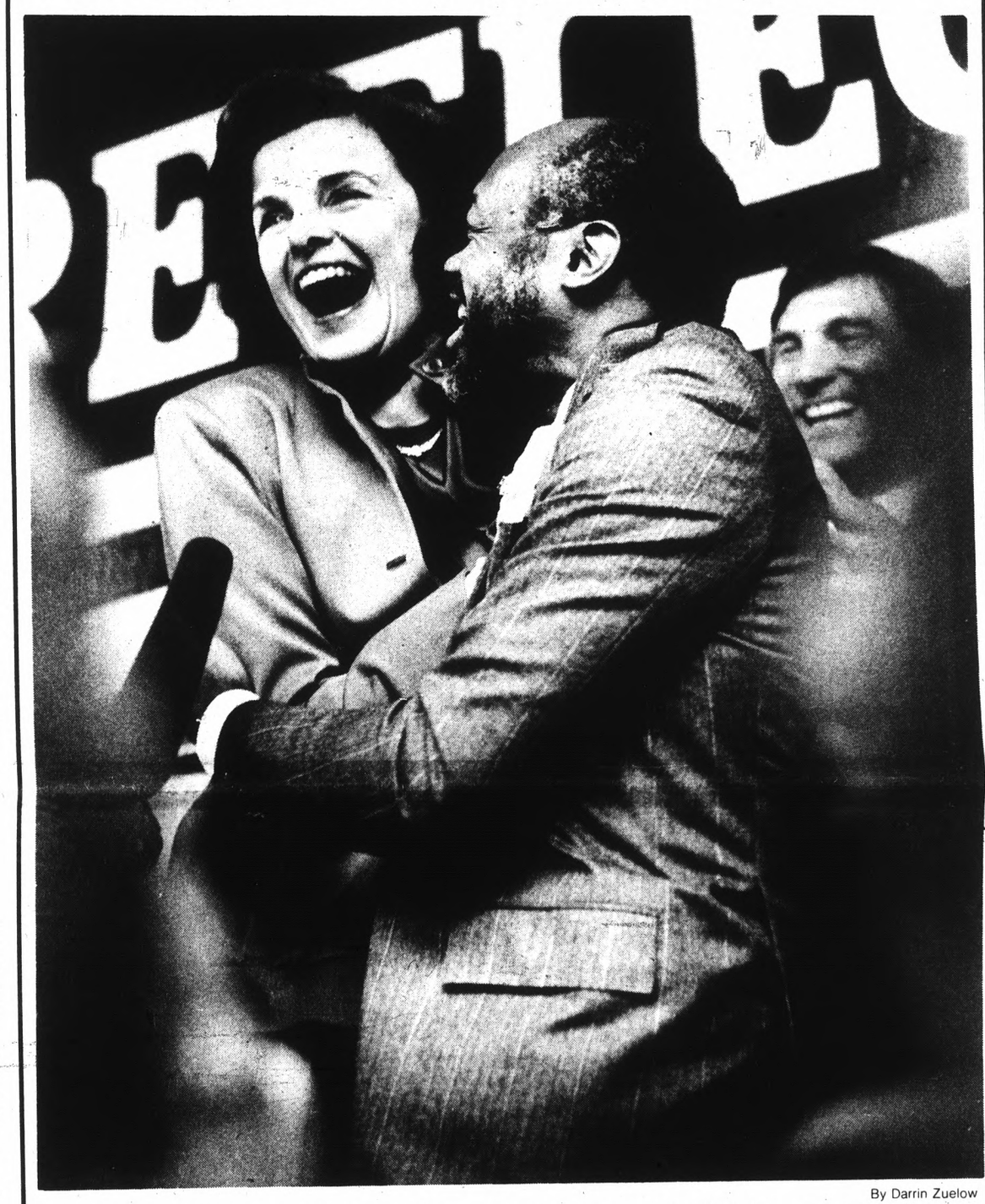
Ed Kielkuchi, a sales development representative for Shell Oil Company, said, "With the amount of paperwork that a person in business encounters, writing skills are essential."

In an interview, a first impression depends on a person's ability to communicate. Effective communication skills can give a person the "competitive edge," he said.

Clive Surfleet, manager of corporate accounting systems for Hewlett Packard, agrees. He said employees of Hewlett Packard were recently sent to classes to improve their communication skills.

Last week the Academic Senate at SF State voted the six-unit increase for the Business Department. Additionally, the Senate voted to add six units to the economics major — two three-unit courses in quantitative math. The senate also voted a non-thesis option for the Broadcasting Communication Arts master's program and a new concentration in composition for the master's program in English.

Feinstein landslide



By Darrin Zuelow

A jubilant Mayor Dianne Feinstein celebrated her overwhelming victory with Willie Brown, speaker of the State Assembly. Brown hinted at Feinstein's potential as a vice-presidential candidate in next year's election.

Victory stirs more VP rumors

By Nora Juarbe

Mayor Dianne Feinstein won her expected re-election to a final four-year term in office. The victory was all but assured in April when she defeated a recall attempt, meeting 82 percent of the vote.

"This is the second election this year, one election too many," Feinstein told hundreds of supporters at a victory party Tuesday night.

Assembly Speaker Willie Brown introduced Feinstein at her celebration as "a woman who will clearly be the deciding asset for any of the Democratic (presidential) nominees. She's the first-round draft choice.

"The only shot they have to beat Ronald Reagan is our mayor Dianne Feinstein," shouted Brown to the crowd.

Feinstein, 50, simply responded to Brown's remarks by questioning what he meant by "deciding asset."

She later said she was "flattered by all the talk, but I intend to be the mayor for four more years."

Feinstein became mayor in 1978 when Mayor George Moscone was killed by ex-Supervisor Dan White. In 1979 she defeated her long-time opponent, Supervisor Quentin Kopp. She unsuccessfully ran for mayor in 1971 and 1975.

With Tuesday's election to a second term, she is forbidden by city charter to seek another term, increasing rumors of her political future as a vice-presidential candidate in 1984.

The lack of big-name challengers was unprecedented in the city's tradi-

See Feinstein, Page 11.

Midnight tallies — P wins, M loses

By Harry Johnson

After hand-counting the final 7,000 absentee ballots yesterday, San Franciscans narrowly approved the smoking ordinance, Proposition P, and barely defeated the downtown development initiative, Proposition M.

Although the anti-Proposition P group, San Franciscans Against Government Intrusion, received more than $1 million from the tobacco industry and outspent its opponents 15 to 1, the city's residents were not convinced.

"They claim government intrusion," said Hope Lange, volunteer coordinator for the pro-P organization, San Franciscans for Local Control. "But they were the ones intruding on San Francisco."

The new law requires employers to adopt a smoking policy to accommodate both smokers and non-smokers. If an agreement cannot be reached by both groups, smoking will be banned in that work area.

Opponents said the ordinance would cause dissention and discrimination. To avoid clashes between smokers and non-smokers, they recommended relying on common sense and courtesy instead.

The Board of Supervisors originally approved the ordinance by a 10-1 vote. Before it became effective, a successful petition drive placed it on the ballot.

Voter registrar workers stayed up late last night counting the votes for Proposition M. More than $500,000 was spent to defeat the plan, about 10 times its proponents' budget.

Proposition M would have become part of the city's planning code, placing certain requirements on developers of downtown office buildings. Developers would have had to pay for additional transit service, provide low-cost housing and establish an employment training program for city residents.

Opponents said the plan would bring excessive courtroom litigation and would cost $3 million to implement.

Last August city planners produced the Downtown Plan, which is supported by the mayor but must be approved by the Planning Commission and the Board of Supervisors. It calls for less bulky highrises to allow more sunshine on the streets and suggests a return to the tapered building style of the 1920s. Supporters of this plan say such additional development will increase the city's tax base, thus providing an increase in city services.

After another well-debated campaign, voters approved Proposition O, which urges repeal of federal bilingual ballot requirements. It obligates the mayor and the Board of Supervisors to ask President Reagan and Congress to nullify the law requiring San Francisco to print

See Ballot, Page 11.

By Craig Chapman

Carmen Victoria Alvarez spoke on human rights.

U.S. policy denounced by Guatemalans

By Karen Jeffries

Public awareness surrounding U.S. policy in Central America has come to a red, white and blue boil lately.

Yesterday, two young women from Guatemala spoke before a crowd of 45 in the Barbary Coast and showed how the American partriotic colors fly in gross disproportions over their country, with red the dominant factor. Red, for blood.

"You yourselves have not gone through the starvation, the tortures and the terrible killings, but we ask for your help," said Edna Barrios. "We ask you to realize that it is your tax dollars that pay for the killings in Guatemala."

Barrios and Carmen Victoria Alvarez are from a country whose economic and political situation could be a twin of El Salvador. They are traveling across the country to protest U.S. intervention and influence in Guatemala and Central America.

Slide show scenes seemed all too familiar: Malnurished children, plywood homes crammed with families, bloody and tortured bodies and haunted, angry looks on the faces of protesting peasants who marched beneath neons signs emblazoned with American trademarks such as Harley Davidson, McDonalds and Coca-Cola.

Barrios and Alvarez said since the '70s, the United States has had increasing interest in the tiny country south of Mexico. That was when oil was found in the mountains of Guatemala and several years later political tortures, random killings, fraudulent elections and alleged U.S.-backed military coups began, they said.

The women said more than 10,000 people have been killed under military accusations of insurrection since the late '70s. Growing protest by peasant rebels in Guatemala reflect a struggle by guerrilla and political organizations for an end to the centuries of repression, a new political process representative of the 70 percent peasant population, and end to the discrimination against the Keachi Indians, economic reforms and a non-aligned foreign policy, they said.

Former President Jimmy Carter backed away from any kind of assistance to the Guatemalan government because of gross human rights violations, they said. The Reagan administration, however, wants to end the Guatemalan government's label as a human rights violator in order to increase economic and military aid to the nation.

The umbrella organization of the Guatemalan rebels, the National Guatemalan Revolutionary Unit, is fighting such actions. Barrios and Alvarez represent that sentiment.

Alvarex, 21, belongs to an organization called the Christian Revolutionaries Vicente Mechu and told her family's story to the quiet audience.

She and her family, who are Keachi Indians, eventually fled Guatemala after several months of running from military pressure and death squad threats because they helped educate peasants.

When she and her family fled from the mountains into Guatemala City "with only the clothing on our backs," she looked for work, but was refused because of her Indian style of dress.

"It was a hard realization that clothing was more important than the people inside the clothing," she said. "I had to deny my heritage and dress like city folks to earn a few pen-

See Women, Page 11.

Campus Capsules

Old, brittle books get a blast of gas

BERKELEY — UC Berkeley is hoping that a process developed by the Library of Congress will help save many of its older books, according to a report in the Sacramento Bee.

Age and the high acid content of a paper used in books after 1850 has caused many of the university's books to crumble. Each year about 1 percent of all books in major libraries become so brittle they can't be handled.

In the deacidification process, a gas is pumped into a chamber where the books are, said Barclay Ogden, head of preservation efforts at Berkeley's library. Before pumping in the gas all the air is taken out of the chamber. The gas penetrates the books and deacidifies the pages, leaving behind a buffering chemical against further deterioration. All excess gas is then pumped out and air is pumped in.

The process is in experimental stages and should be available within five years, said Ogden.

American Indian pushes involvement

SAN JOSE — Russell Means, a well-known American Indian leader, told students at San Jose State University to get involved in the peace movement and to take care of America's natural resources, according to a report in the San Jose Spartan Daily.

"Get involved, join the peace and anti-nuclear movements," said Means. "For one not to act is to become part of the enemy."

The Lakota Indian leader spoke to students last weekend following his appearance at the Law For Native Students conference at San Jose State.

Means said that human beings should consider the earth "their mother" and care for it as such. "People must understand that once you start taking care of these little things, big things will also be taken care of."

The white man has committed and continues to commit numerous abuses of natural resources on American Indian land, he said. "We have given the U.S. government 116 years to become civilized and they still refuse," he said.

Moral Majority VP infuriates crowd

SANTA CRUZ — Moral Majority Vice President Cal Thomas outraged a standing-room-only crowd at UC Santa Cruz last week as he espoused his views on homosexuality, abortion and education, according to City on a Hill, a Santa Cruz newspaper.

Thomas riled the audience, and reduced discussion between himself, a panel of UCSC professors and the audience to a verbal brawl when he told a woman who had been raped by her father: "I guess a little ejaculation is good for all of us."

Thomas told the audience that "homosexualty is a learned disorder and can be unlearned."

When asked about the Moral Majority's attitude on abortion, Thomas said, "We hear a whole lot about rights and very little about responsibilities. What's the matter with asking you to control your own bodies before you crawl into bed."

Thomas went on to say that the U.S. educational system has been monopolized by the political left for 25 years. He said that if schools were run according to the ideals of the Moral Majority, "We could break the stranglehold the humanist have on the minds of America's youth."

Thomas, a former journalist, is also co-founder of International Media Service, a daily broadcast service for more than 100 Christian radio stations.

Arrest protested by ethnic club

SAN JOSE — Approximately 30 demonstrators gathered outside the university police department at San Jose State University last week to protest the arrest of Ruben Benitez, a student at the university, according to a report in the Spartan Daily.

Campus police arrested Benitez after a Homecoming dance and charged him with being drunk in public and resisting arrest.

The majority of demonstrators were members of MEChA, a campus Mexican-American group. President of San Jose State's MEChA chapter, Francisco Domingues, said the arrest was a result of racial prejudice on the part of police officials.

Russ Lunsford, university police information officer said Benitez swung at the arresting officer. "I believe the arresting officer had no other choice than to perform as he did during the incident," said Lunsford.

Compiled by Lynn Porter

Sun-centered battle

BERKELEY — UC Berkeley is being sued in U.S. District Court by a Berkeley businessman who is charging that the university is trying to drive him out of business, according to the Daily Californian.

Reid Bennett said the university, which filled an initial lawsuit on Nov. 10, 1982 in San Francisco Federal Court charging him with copyright infringement and unfair competition, is trying to drive him out of business.

The 24-year-old former UC Davis student is president of Solargraphic Corp. which markets a Solargraphics Kit.

The university contends the kit is confusingly similar to its own Sunprint Kit which is manufactured and sold by the university through the Lawrence Hall of Science Discovery Corner Store.

With the kits, children can place small objects on sun-sensitive paper, put the paper in direct sunlight for a few minutes and develop the resulting image in water. The exposed areas turn blue while the covered areas turn white.

The university started selling the Sunprint Kit in 1975, while Bennett began selling his in 1979.

The lawyer for the university, Allen Wagner, said he will accept an out of court settlement of its suit against Bennett for $25,000 in damages and a change in packaging by Bennett.

Fall fees may fall

If Gov. George Deukmejian keeps his word, university students may be paying less for more education next fall.

In Tuesday's exclusive interview with San Francisco Chronicle reporter Steve Wiegand, the governor said he wants to increase funding for the University of California and state university systems next year to both lower student fees and bankroll the expansion of programs and facilities.

Wiegand said the governor expressed few opinions on which programs should be expanded, and will probably leave those decisions to the state university trustees and University of California regents.

However, the governor's doesn't favor enlisting any new state revenue sources exclusively for higher education. Wiegand said Deukmejian prefers to call his levying of new taxes, such as last May's sales tax on cigarettes and candy, "loophole closing."

"If you use the new revenue to fund one particular thing," said Wiegand, "it defeats your rhetoric. You've admitted you are really after more revenue rather than fewer loopholes."

Splish splash

Umbrellas sprouted up all over campus yesterday as the .52 inch rainfall brought the season to date total to 2.13 inches. The National Weather Service is predicting more rain for today.

$500,000 minimum for event insurance voted by AS board

By Ana S. Melara

Student organizations must now follow a series of steps to determine the risk factor and insurance coverage appropriate for events which they sponsor, according to Penny Saffold, director of the Student Activities Office, who presented the procedures at the Associated Students Board of Directors meeting yesterday.

The procedures call for student organizations to insure their events for a minimum of $500,000. However, the provision allows for Al Paperelli, managing director of the Student Union, to point out "high risk" events which will require additional insurance.

The decision to require the insurance resulted from a discovery by campus radio station KSFS, in anticipation of the Dead Kennedys concert they sponsored in October, that the AS' insurance did not cover events put on by student groups.

Last year two SF State students were murdered during a event sponsored by the Asian Student Union in the Student Union. Families of the victims filed a $1 million negligence suit against the AS. Soon after, the AS' insurance coverage was changed to cover only AS sponsored events.

Student organizations can usually get up to $500,000 in liability insurance for about $30 per event. They can also use their own insurance companies.

"The main thing we want and need is for student organizations to be insured," said Saffold.

The new procedure calls for representatives of student organizations to first go to the Student Activities Office where the amount of coverage needed will be determined. "It will be as simple as calling up Al (Paperelli) and saying 'This is how much coverage we think it (the event) requires. What do you think?'," said Saffold.

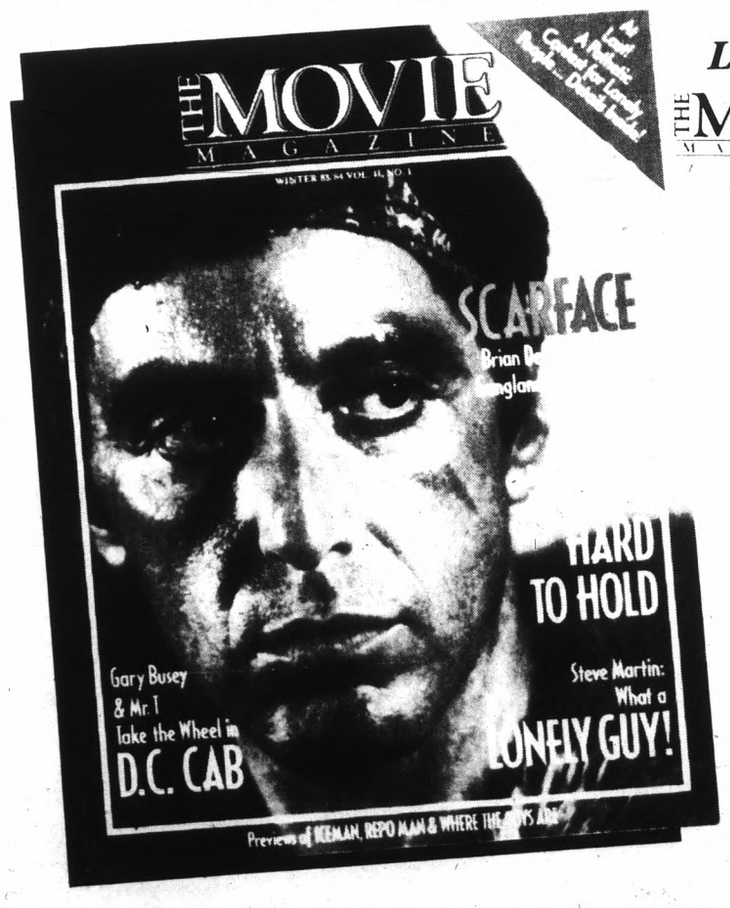
Next, the representatives will pay AS Business Manager James McDuffie for the coverage. McDuffie said AS-funded student organizations can add the payment to their budget.

YOUR BSN IS WORTH AN OFFICER'S COMMISSION IN THE ARMY.

Your BSN means you're a professional. In the Army, it also means you're an officer. You start as a full-fledged member of our medical team. Write: Army Nurse Opportunities, P.O. Box 7713, Burbank, CA 91510.

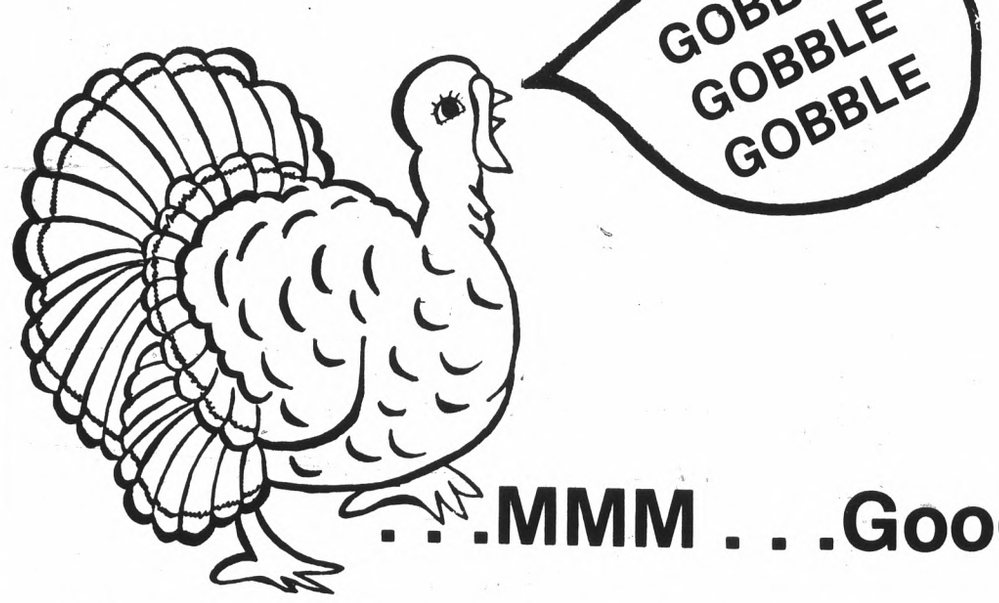
ARMY NURSE CORPS. BE ALL YOU CAN BE.

IT'S HERE TODAY



Look for THE MOVIE MAGAZINE *in your college newspaper.*

...IN THIS ISSUE!



...MMM...Good!

Pre-Christmas Close-Out Sale!!!

We're making room for our Christmas presents and Gifts. So starting Nov. 15th through the 23rd, we're offering fantastic $AVINGS. So hurry in and gobble up these specially marked items.

Franciscan Shops
More than a Bookstore
Main Floor - Student Union

$tudent $hare Student Rebate Program Coming Soon

EOP has trouble during students

By Gordon Sullivan

All is not well in the Educational Opportunity Program, some students say. But students themselves may be part of the solution, according to EOP acting assistant director Lee Francis.

Founded after the student strike of 1968, the EOP provides admission and support for promising but academically deficient students. "Historically, that has been minority student," Francis said.

But, Dania Wong, representing the United People of Color for National Liberation, a coalition of student groups, said 170 of the 400 spaces in the program have gone unfilled in the past year.

"It's been 15 years that (the EOP) has been promising retention and recruitment of Third World students," she said to about 150 students in front of the Student Union Friday during a rally to commemorate the 1968 student strike.

During that time, she said, recruitment efforts have not been strong enough.

EOP students are offered additional tutoring, advising and some special classes. Some also receive grants. EOP officials disputed Wong's charge. According to EOP admissions officer Lisa Melnick, the number of unfilled admissions this year was 77, not 170, Hopefully, these will be filled by the spring, Francis said.

But Francis agreed the EOP has trouble recruiting students, and gave several reasons.

"You can recruit 15 million people," he said. "(but) you cannot force a student to enroll in classes." According to Francis, some students recruited for the SF State program choose other schools at the last minute, or decide against going to school at all.

Francis added that budget cuts of about $74,000 hurt this year's recruiting efforts.

"(Previous) directors had the ability to hire student assistants" he said. "We don't have that option." This year the EOP can afford only 12 paid student assistants instead of the 30 or so hired in past years.

Francis said he was aware of student demands for increased recruitment into EOP, and suggested how students can help bring it about.

"Come on in and help us," he said. According to Francis, volunteers are needed both for recruitment and support.

About 3,000 students presently attend SF State under EOP, Francis said. The program budget is about $900,000, half of which goes for student grants, and half of which pays operating expenses such as salaries for the 18 staff and 12 student assistants.

Despite this effort, Francis said, only about 5 percent of EOP students graduate.

To increase this percentage, several innovations have been introduced.

A newsletter called "Insight" has been started "of, by and for" EOP students. "Students (we've talked to wished) there had been more contact than just advising," Francis said. The newsletter is intended to provide this.

The EOP has added two new forms. A "student service form" helps EOP staff keep in touch with EOP recruits. A "mid-semester grade report" helps staff monitor student progress.

Francis said the EOP is also seeking greater community involvement by working with groups like the Asian American Communities for Education.

Speakers at the Friday rally included Associated Students President Derek Gilliam, La Raza lecturer Carlos Baron and Nesbett Crutchfield, who attended SF State during the 1968 strike. All spoke about the strike and urged today's students to partake in similar activism.

"Jerry Rubin today is on Wall Street making big bucks," said Baron, "But other leaders of the 60s have not given up and those are the ones we must follow."

On the wall of the Student Union behind Baron, hand painted signs listed a number of demands, including:

- Defend and expand special admissions (EOP
- Statewide recognition of the School of Ethnic Studies
- No policies restricting the number of times (students may) repeat classes
- No fee increases
- Stop implementation of Solomon Amendment.

By Darrin Zuelow

Two students put up a poster for last week's rally commemorating the 1968 student strike.

Arrest in dorm burglary

By Jay Goldman

A suspect was arrested Saturday by San Francisco police officer and charged with burglarizing three dorm rooms on Oct. 22.

Friday the Department of Public Safety obtained a warrant for the arrest of Royal Stanford Terry Jr. Witnesses had reportedly identified Terry as the suspect who allegedly entered three unlocked rooms in Mary Ward Hall and stole almost $400 worth of belongings.

In two of the burglaries, victims were present while their rooms were burglarized. One victim was awake, but the other victim slept through the burglary.

Terry, a resident of San Francisco, is not an SF State student.

Last Thursday there were three separate thefts of backpacks from the shelves outside the bookstore in the Student Union. Later that day a student reported her wallet was stolen from her purse when she left it on a chair in the Gold Coast restaurant.

Monday evening a briefcase was reported stolen from the Gold Coast. The victim had left it on a table for several minutes and when he returned it was gone.

Tuesday there were three more thefts in and around the Student Union. A camera case worth $150 was stolen when a student left it outside the door to the Student Union for a few minutes. A backpack valued at $71 was stolen from a women's bathroom. Also, a textbook was stolen when a student left it on a couch on the terrace level of the Student Union.

Juan Gonzales wants permanent status for Ethnic Studies.

Panel complains of school's status

By Rebecca Bailey

A school is a school is a school — but not when it's the SF State School of Ethnic Studies.

At a panel discussion following a rally to commemorate the student strike of 1968, more than 100 people were reminded that the School of Ethnic Studies, formed because of the strike, is still not recognized as a school by the state university trustees.

Panelist Juan Gonzales, acting chairman of La Raza Studies, a department in Ethnic Studies, said the school has never been given permanent status by the trustees.

In a later interview, Gonzales said the school's present status denies it permanent yearly state funding. "We're real vulnerable to the political climate in Sacramento," he said.

According to Dr. Philip McGee, director of the school, Ethnic Studies' status is "an issue and a non-issue."

The administration has assured the school continued funding, McGee said, "but we won't always have Dr. Woo around."

The technicality was discovered five years ago. As is often the case, money was the tip-off.

"I noticed the salary I was receiving was not a dean's salary," McGee said. Further investigation revealed the school was being funded on the benevolence of the administration.

Past efforts to change the school's status failed, McGee said, because the Romberg administration did not support it. The school is preparing to present its case to state university Chancellor W. Ann Reynolds in May.

Another issue aired by Gonzales last Friday was dying even as he spoke.

Gonzales told the crowd that Provost Lawrence Ianni had recently proposed allowing only tenure-track faculty to teach English 214. The course is taught in several departments in the schools of Humanities and Ethnic Studies. Six instructors in Ethnic Studies are certified to teach the course, but Ianni's proposal would have cut that number to two, Gonzales said.

Students "wouldn't have the choice of having an English course that incoporates their own culture," he said. They would also be denied "the chance of having an English instructor who is sensitive to their own cultural background," such as the bilingual background of many La Raza studies students, Gonzales said.

However, Ianni withdrew the proposal before the President's Council, which met at the same time as the panel discussion. He later declined to discuss the proposal's intent, saying it was a "dead issue."

Other panel members spoke on the draft's effect on minority students. Student Suzanna Kersthoff, representing a string of acronyms standing for, among others, the Campaign for Nuclear Disarmament and the Committee of Educational Rights, said education "serves the needs of society at any given time."

Implying that liberal arts courses are needed to teach students to think, she said, "It's no coincidence that computer science and business are growing, while the liberal arts are being cut down. They (members of the U.S. government) don't want us to think about what we're doing; they just want us to do it."

Kersthoff also labeled the passage of the Solomon Amendment, which requires financial aid recipients to register for the draft, as "no coincidence.

"They don't want minority students to learn; they want them to join the armed services," she said.

The event was sponsored by the campus chapter of *United People of Color* for National Liberation, a coalition of student groups. The program opened with two Palestinian folk dances, performed by eight members of the General Union of Palestinian Students.

Schools may face teacher shortage in next decade

By Lynn Porter

SAN JOSE — Changing state demographics and teacher retirement mean the California School system will need to replace as much as 75 percent of its school teachers within the next decade, but Bill Honig, state superintendent of public education, doesn't know where they will come from.

Despite this need, Honig said that only 4 percent or 5 percent of college students are now considering teaching careers compared with 23 percent as recently as seven years ago.

He added that half of the state's school principals will retire in the next five years.

Honig made these remarks before 175 people at the Commonwealth Club meeting at the LeBaron Hotel in San Jose last Thursday.

"Everything we do rests upon the ability and commitment and enthusiasm of our teachers," he said . He added that teachers must get the message that the job they are doing is important and crucial.

At SF State, John Lynch, an associate dean in the School of Education, said the department is aware of the projections cited by Honig and has made plans with them in mind.

According to Lynch, large numbers of teachers who came into the system in the 1950's will be retiring soon. Also, the number of women having babies has increased and the number of children entering kindergarten has risen in the past two years, adding to the demand for more teachers.

Women who have traditionally been attracted to teaching because of limited opportunities elsewhere, are now entering the private sector where the opportunities are more diverse than in the past, according to Lynch. This combined, with low salaries, has kept students away from teaching. But Lynch said enrollment in the School of Education's credential program for secondary school teachers is up this fall, but there is no firm trend yet.

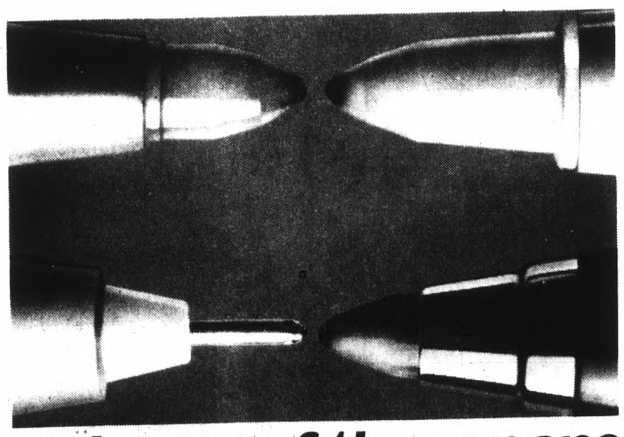
Enrollment in the School of Education has declined since 1970, according to Allen Willard, director of academic services. In 1970, 1,913 students were enrolled in the program. Presently, there are 1,775 students enrolled. The decline is sharper than it appears, said Willard. The 1970 figure constituted a much larger share of the university's total enrollment and not all those in the school are in the teacher training program.

Later in his San Jose speech Honig criticized California's outdated curriculum. Citing a series of articles about student's low level of knowledge, Honig said they have not been getting the broad knowledge and skills needed to prepare them for available employment. "They don't know what century we are in," he said. "They don't know who fought World War II . . . . It sounds funny but it's true."

Honig also said the newly initiated Mentor Teached Program, which rewards talented teachers with a $4,000 bonus, will keep good people in the school system and give them more clout within that system. The program requires teachers to train other teachers and develop new curriculum.

A former lawyer and teacher, Honig ousted one-time incumbent Wilson Riles last November from his post as state superintendent of public instruction. In July Honig helped to push through State Senate Bill 813, giving $800 million to California schools. Since the passage of Proposition 13 in 1978, California public schools have not received more money than in the previous operating year, according to California Magazine. The bill also includes more money foe beginning teacher's salaries.

FALL CLEARANCE
SALE
ON ARTIST MATERIALS
40% TO 50% OFF
ON MANY ITEMS
OCT. 29TH THRU NOV. 19TH
• CASH, CHECK, VISA, M.C. AND AM.EX. •
MICHAEL'S
314 SUTTER STREET, SAN FRANCISCO
PH:421-1576. OPEN MON. TO FRI., 8:30-6., SAT., 9-5
NEW: ONE HOUR FREE PARKING NEXT DOOR, AT THE SUTTER–STOCKTON GARAGE (WITH MIN. PURCHASE)


Only one of these pens is thin enough to draw the line below.
The newest innovation in writing is the Pilot Precise rolling ball pen. It writes extra thin and extra smooth because of its micro ball and needle-like stainless steel collar. A unique pen at a uniquely affordable price.
Only $1.19.
PILOT precise Ball Liner
The rolling ball pen that revolutionizes thin writing.

IMPORTANT NOTICE
INTER-VARSITY'S FALSE ACCUSATIONS CONCERNING CHRISTIAN STUDENTS REFUTED AND EXPOSED

Christian Students is a campus organization of San Francisco State University. Since our inception in the fall of 1980, we have sought to present the truth of the gospel of Christ and to fellowship with Christians on this campus for our mutal benefit and building up. From the beginning, however, such activities have been greatly frustrated and increasingly so, by many false accusations and rumors spread about us and the Christians with whom we fellowship. These accusations and rumors have been made by the staff and members of Inter-Varsity Christian Fellowship, another SFSU campus organization. Most recently, their printed circular, "Long Live the King" listed us twice underthe category of a "cult" –once under the listing of a study of "Cults: The Spiritual Lie" and again on the final page along with C.A.R.P. (The Unification Church of Sun Myung Moon), Hare Krishna, and The Way International – groups which Inter-Varsity has said to be "in no way affiliated with."

Since these attacks began, we have repeatedly approached Inter-Varsity's leadership, as Christians among Christians, attempting to present to them our real beliefs, in order to put an end to their actions and to amend the damages which we have unjustly suffered because of them. Every such attempt, however, was met by indifference to the damages which their actions had on us, an unwillingness to acknowledge their errors and make amends for them, and antagonism which led to the further spreading of rumors and falsehoods concerning us.

Having presented this problem to the school administration and being advised the following actions are lawful and most appropriate given the circumstances, we hereby announce to the members of the campus Christian community a SERIES OF PUBLIC MEETINGS on which the truth concerning our beliefs and practices (including those of the local churches and Witness Lee, with whom we fellowship) and the activities of Inter-Varsity in opposing us will be fully and clearly presented. Included in these meetings will be a refutation of numerous falsehoods found in Inter-Varsity's book The God-Men, upon which their attacks against us have been based.

It has never been our intention to make this dispute among Christians a matter of public knowledge. However, Inter-Varsity's unwillingness to solve these difficulties and their increasing attacks upon us have left us with no other alternative.

All Christians and especially those who meet with Inter-Varsity or its affiliated organizations are encouraged to attend. There will be a series of four meetings beginning on

MONDAY NOVEMBER 14

from 12 noon to 2 p.m. to be held in the Student Union basement room B114, and continuing on the three following Mondays, November 21, 28 and December 5 at the same time and place. For further information please contact Mark Bellingham at 564-8644 or Benjamin Lau at 587-2591.

INAL DEFECTIVE

Letters

Military ads

Editor,

In the last few weeks, the U.S. government has launched its latest military intervention — the invasion and occupation with 6,000 Marines of the independent Black Republic of Grenada. At the same time, U.S. Marines are stationed in increasing numbers in Lebanon and 5,000 U.S. combat troops are on maneuvers in Central America. U.S. military advisors are propping up the reactionary government in El Salvador and CIA-backed Contras are attempting to overthrow the legitimate government of revolutionary Nicaragua.

Meanwhile, full-page ads in Phoenix urge students to join the Marines. The U.S. government could not continue its military escalation without growing military recruitment in this country and especially on the campuses.

We are opposed to U.S. intervention and attacks on independant Third World nations and national liberation movements everywhere. We demand the Phoenix immediately stop running recruitment ads for the military and that all university support for war recruitment be ended.

Signed by 113 people.

Misguided

Editor,

A number of students at SF State hold a one-sided opinion on political events happening throughout this world. These same students illustrate their opinions by holding political rallies in which they are expressing their rights of freedom of speech and to assemble, two of many rights which are nonexistent in the communist world.

These rallies are constantly anti-United States and their usual cry is "You can't beat the people. The people will win." Basically, their cry is for human rights. Where were their cries and demonstrations for human rights when the Vietnamese communists forced nearly a million people out to sea, where hundreds of thousands of them perished? No nation would accept any significant number of these except America.

Where were their cries and demonstrations for human rights when the Russians invaded Afghanistan, where the Soviets are in the process of exterminating hundreds of towns and villages, while they try to eliminate a popular liberation movement?

Where were their cries and demonstrations when the communist Pol Pot regime in Kampuchea murdered more than 2 million of its own population?

Where were their cries and demonstrations for human rights for the people of Poland? And finally, where were their cries and demonstrations for human rights of the 269 innocent people blown out of the sky by the Soviets?

These poor misguided students should wake up to reality. It is the Soviet Union and its allies that are the real destructors of human rights in this world.

Eric Scott Hildebrand

Rhetorical

Editor,

Tim Donohue, in his Oct. 27 editorial "Can't fight for peace" asks the question, "Why are we in Grenada?" It is a question in definite need of an answer, and Mr. Donohue provides an apt statement in response to his rhetorical question.

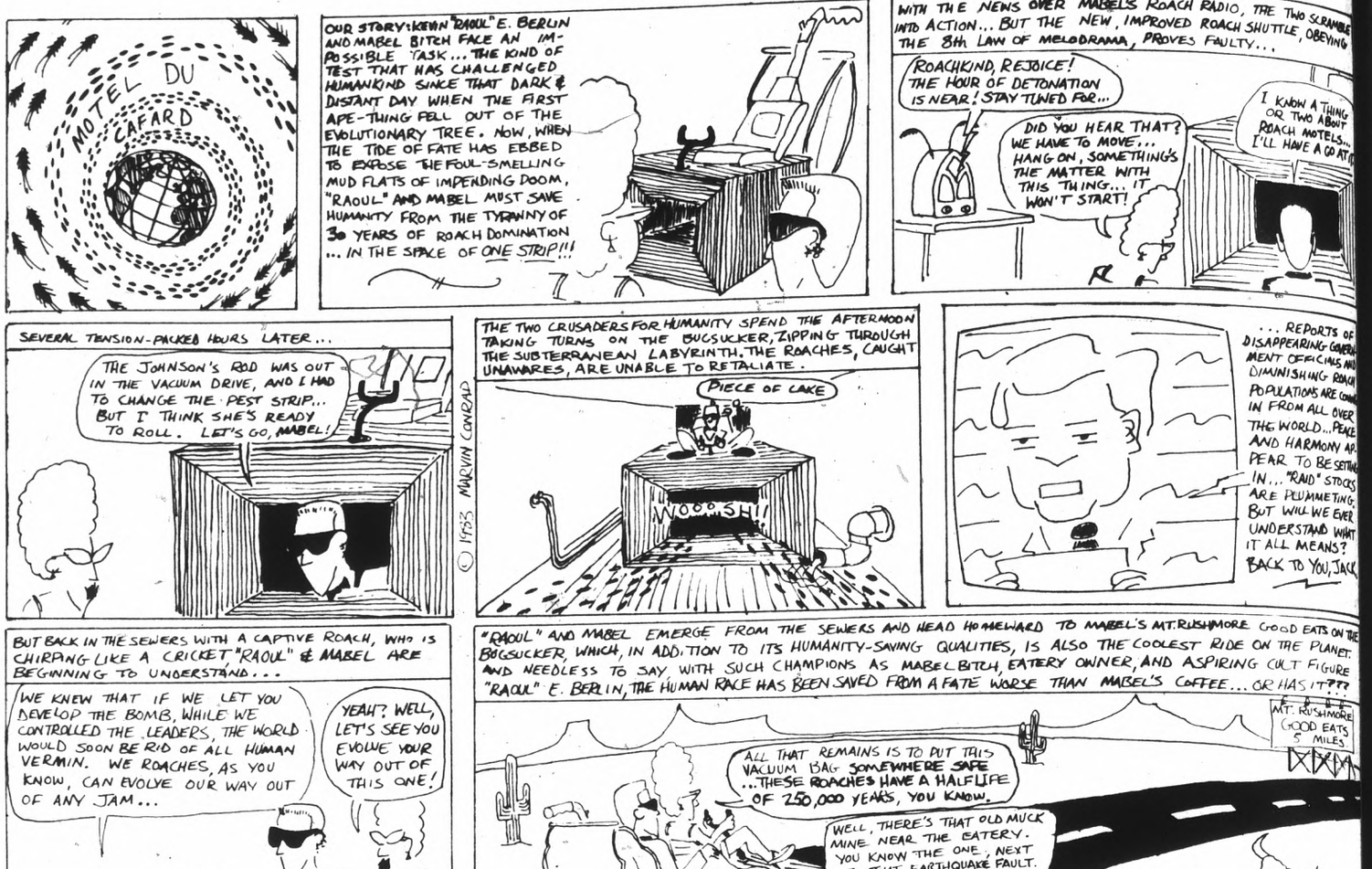
The problem lies not in his formulation of the question. Democracy demands we question the goals of all governmental decisions. The real problem lies in Mr. Donohue's choice of response, filled as it is with the settled, though questionable, axioms of peaceful coexistence.

He states that "we must learn to live with Communism . . . We can condemn it. . .in the United Nations, Radio Free America, and by setting an international example of peace and freedom." The record of such opposition is the best refutation.

The USSR murders 269 men, women and children then boldly lies about it in the Security Council and UN General Assembly. Its punishment? Aeroflot is refused landing rights at various airports. Radio Free Europe, as well as Radio Free America and Radio Marti are routinely jammed in Communist countries, where the words of freedom are most needed. Our own record, while soiled by the thoroughly detestable actions of presidents Johnson and Nixon in Vietnam, is quite a bit cleaner under President Reagan.

Clearly Mr. Donohue is mistaken in his notions of why America is in Grenada, as well as what is required to promote freedom. Our only reason to be thankful lays in the fact that those who make the decisions on such matters are not so sadly misinformed. We must not forget that our freedom was dearly paid for with the blood of our countrymen.

Woodrow Lee Asbel


MOTEL DU CAFARD
OUR STORY: KEVIN "RAOUL" E. BERLIN AND MABEL BITCH FACE AN IMPOSSIBLE TASK... THE KIND OF TEST THAT HAS CHALLENGED HUMANKIND SINCE THAT DARK & DISTANT DAY WHEN THE FIRST APE-THING FELL OUT OF THE EVOLUTIONARY TREE. NOW, WHEN THE TIDE OF FATE HAS EBBED TO EXPOSE THE FOUL-SMELLING MUD FLATS OF IMPENDING DOOM, "RAOUL" AND MABEL MUST SAVE HUMANITY FROM THE TYRANNY OF 30 YEARS OF ROACH DOMINATION ... IN THE SPACE OF ONE STRIP!!!
WITH THE NEWS OVER MABEL'S ROACH RADIO, THE TWO SCRAMBLE INTO ACTION... BUT THE NEW, IMPROVED ROACH SHUTTLE, OBEYING THE 8th LAW OF MELODRAMA, PROVES FAULTY...
ROACHKIND, REJOICE! THE HOUR OF DETONATION IS NEAR! STAY TUNED FOR...
DID YOU HEAR THAT? WE HAVE TO MOVE... HANG ON, SOMETHING'S THE MATTER WITH THIS THING... IT WON'T START!
I KNOW A THING OR TWO ABOUT ROACH MOTELS... I'LL HAVE A GO AT IT
SEVERAL TENSION-PACKED HOURS LATER...
THE JOHNSON'S ROD WAS OUT IN THE VACUUM DRIVE, AND I HAD TO CHANGE THE PEST STRIP... BUT I THINK SHE'S READY TO ROLL. LET'S GO, MABEL!
© 1983 MARVIN CONRAD
THE TWO CRUSADERS FOR HUMANITY SPEND THE AFTERNOON TAKING TURNS ON THE BUGSUCKER, ZIPPING THROUGH THE SUBTERRANEAN LABYRINTH. THE ROACHES, CAUGHT UNAWARES, ARE UNABLE TO RETALIATE.
PIECE OF CAKE
WOOOSH!
... REPORTS OF DISAPPEARING GOVERNMENT OFFICIALS AND DIMINISHING ROACH POPULATIONS ARE COMING IN FROM ALL OVER THE WORLD... PEACE AND HARMONY APPEAR TO BE SETTLING IN... "RAID" STOCKS ARE PLUMMETING. BUT WILL WE EVER UNDERSTAND WHAT IT ALL MEANS? BACK TO YOU, JACK.
BUT BACK IN THE SEWERS WITH A CAPTIVE ROACH, WHO IS CHIRPING LIKE A CRICKET, "RAOUL" & MABEL ARE BEGINNING TO UNDERSTAND...
WE KNEW THAT IF WE LET YOU DEVELOP THE BOMB, WHILE WE CONTROLLED THE LEADERS, THE WORLD WOULD SOON BE RID OF ALL HUMAN VERMIN. WE ROACHES, AS YOU KNOW, CAN EVOLVE OUR WAY OUT OF ANY JAM...
YEAH? WELL, LET'S SEE YOU EVOLVE YOUR WAY OUT OF THIS ONE!
"RAOUL" AND MABEL EMERGE FROM THE SEWERS AND HEAD HOMEWARD TO MABEL'S MT. RUSHMORE GOOD EATS ON THE BUGSUCKER, WHICH, IN ADDITION TO ITS HUMANITY-SAVING QUALITIES, IS ALSO THE COOLEST RIDE ON THE PLANET. AND NEEDLESS TO SAY, WITH SUCH CHAMPIONS AS MABEL BITCH, EATERY OWNER, AND ASPIRING CULT FIGURE "RAOUL" E. BERLIN, THE HUMAN RACE HAS BEEN SAVED FROM A FATE WORSE THAN MABEL'S COFFEE... OR HAS IT???
MT. RUSHMORE GOOD EATS 5 MILES
ALL THAT REMAINS IS TO PUT THIS VACUUM BAG SOMEWHERE SAFE ...THESE ROACHES HAVE A HALFLIFE OF 250,000 YEARS, YOU KNOW.
WELL, THERE'S THAT OLD MUCK MINE NEAR THE EATERY. YOU KNOW THE ONE, NEXT TO THAT EARTHQUAKE FAULT.
THE END

Used again

Editor,

The story that appeared in the last issue about witchcraft held many inaccuracies and sweeping generalizations about Christianity and it was unprofessional to print one woman's subjective viewpoint without allowing a Christian the opportunity to refute basic errors.

Zsuzsanna Budapest is quoted "Jesus . . . is gone, he hasn't been seen since, either." In Acts 9 Christ spoke to Paul on the road to Damascus, long after His ascension.

She also claims that Christianity is a male religion. "God is spirit." (John. 4:24); He is not a man. He is portrayed as a father, but also as an eagle, an all-consuming fire, a rock, a fortress and other figurative expressions that help humans understand the character of God.

She also said that Christ said He gave dominion to men over the earth. This is clearly inaccurate. In Genesis 1 it is recorded, "God blessed them, and God said to them . . . fill the earth, subdue it," (verse 28) and then in verse 29 He gives dominion to "you." English does not have a "you-all" or plural you, but taken in context, (as I am not a Hebrew scholar) it is safe to say God is speaking to both, because He tells them in verse 28 to subdue the earth.

Christianity is not an anti-feminist religion. ". . . There is neither male nor female; for you are all one in Christ Jesus." (Galations 3:28.) Dorothy Sayers wrote — as recorded in the Gospels, Jesus never flattered, patronized or nagged women, never made sick jokes about them, praised them without condescension and took their arguments and questions seriously. Nobody could guess from the words or deeds of Jesus that there was anything inferior about women. Budapest, it appears, had an ax to grind, and she used this opportunity to publicize it. The editor should be aware of being used in this way.

Alena Purcell

KSFS' heroes

Editor,

I am writing to clarify several points made in the Nov. 3, 1983 Phoenix article, "AS uncovers loopholes in insurance." The headline should have read "KSFS uncovers loopholes in AS insurance."

As the sponsoring organization responsible for the Dead Kennedys appearance, KSFS approached Jack Adams, assistant director of the Student Union, to inquire about insurance coverage. Adams informed us that due to the reputation of the Dead Kennedys, the Student Union's policy would not cover us.

KSFS then went to Student Life Services to find out if we would be covered on AS's policy. No one could give us an answer. After a week of phone calls to various campus administrators and Helen Brown, the insurance broker for AS, we were left with contradictory information and no concrete assurances of coverage.

A meeting was then arranged between Bob Westwood of Student Life Services, James McDuffy, AS business manager, Janellen Smith, KSFS faculty advisor, Marci Lockwood, KSFS general manager and myself. During the course of this meeting, it became apparent that the current AS policy not only excluded KSFS' "high risk" concert but also excluded every other student organization, including AS Performing Arts.

Phoenix not only credits McDuffy for the discovery of this "months-old gap" in the AS policy, but fails to even mention KSFS' role in initiating and pursuing the investigation. Let's give credit where credit is due.

In return for KSFS' persistence in obtaining insurance, we were required to pay not the $30 fee now being offered to Student Organizations, but rather a much higher price of $100 to insure the "D.K.'s" appearance.

It's a thankless job but somebody's got to do it.

Nancy Roese
KSFS promotions director

Editor's Note: Bob Westwood, of Student Life Services, told us the insurance fee KSFS paid was based on the nature of the event and not whether or not they were a group funded by the Associated Students.

Lost again

Editor,

Journalism is one thing and school spirit is something else. Let's get with it.

When we donate half of our sports page to a player on the opposite (football) team and the other half about how our team is going to be awesomely torn apart — can we please get some enthusiasm from our school newspaper.

My opinion of these articles is that our newspaper staff is writing for the wrong school!

Ron Fabe

Editor's note: Our football team has a 2-6 record. Enough said.

Letters

The Phoenix will print almost any letter to the editor on any subject. Typewritten letters can be dropped off at the Phoenix, HLL 207, or mailed to Journalism Department, San Francisco State, 1600 Holloway Avenue, San Francisco, CA 94132.

CLASSIFIEDS

ANNOUNCEMENTS

E.R.O.S. Education Referral Organization for Sexuality offers a safe place to explore issues about sexuality. Peer counseling. S.U. M113A, x2457.

Insurance meetings. Student Organizations attend one. 11 or 11:45 am, 11/10 or 10:00 or 11:00 am, 11/11. Student Union A-E. Information in Student Activities Office. x2171.

Celebrate the New Year in South America. Earning two credits at SFSU. Call Continuing Education, 469-1371 or Foreign Languages, 469-1422.

Joe Ries—V.P./Personnel Director at J. Walter Thompson Ad Agency will be critiquing resumes at SFSU Ad Club's meeting on II.16, 5 pm, SU rms. A-E.

Workshop—Attitudes, Action and Positive Health. November 14, 1:00-2:00 pm, Student Health Center. Explore your value system, behavior and decision-making process.

"An Historical Overview of the Role of Jewish Women," by Joan Steidinger, Thurs. 11/10, 7:30 pm, Hillel, 33 Banbury Dr., 333-4922.

Torah Study, Fridays 12:00-2:00 pm. Hillel House, 33 Banbury Dr. Learn the Portion of the Week. Call 333-4922 for information.

You can still ADD one-unit weekend Extension courses. Coming up: FILM COMEDY STYLES, November 18 & 19. For information, call 469-1205.

Need units? Pick up a required class or elective WINTER SESSION. Catalog available at Extended Education, week of November 21st-23rd.

The Jew in a Universal World: When Values and Identities Clash. Colloquium, Sun. 11/13, Hillel House. 333-4922, more info./reservations.

AFROTC. . .We offer challenging careers. . .$100.00 a month allowances. . .Flying opportunities. . .Challenging future. For more information. Call 469-1191.

EMPLOYMENT

IF YOUR HAVE THE TIME, WE HAVE the work. Even if you can't type, we can help you. We're seeking students for part-time positions in the following categories: Accounting Clerks, General Office Clerks. Receptionists, Switchboard Operators, Secretaries, Word Processors. Call CERTIFIED FLEX-ISTAFF Temporary Personnel and ask for Kelly. 495-3304.

NEED a reliable student to post ads (part-time, your own hours) on college bulletin boards in your area. Good pay. Write Room 600, 407 S. Dearborn, Chicago, IL 60605.

TEACH OVERSEAS! Graduating seniors are encouraged to investigate these challenging opportunities! For details, send a self-addressed, stamped envelope to: FRIENDS OF WORLD TEACHING, Box 1049, San Diego 92112-1049.

The Tiburon Center for Environmental Studies is looking for a few good WORK-STUDY qualified students. Experience or interest in marine biology and own transportation a must. All positions 15-20 hours/week, M-F. Call: M. Josselyn, 435-1717.

Wanted Computer Science major familiar wil dual unix system 83 with "C" Language for programming and inputting. $7.00 plus/hour. Phone 346-4165 for interview.

FOR SALE

INCREASE YOUR LEARNING POWER $2.00 & .50 postage. FREE Self-Improvement Book Catalogue. Write: R.D. El, 4017 Country Club Dr., No. 110, Los Angeles, CA 90019.

Montgomery Ward portable dishwasher, good condition, $50. Call 585-1844 after 9:30 pm, and all day weekends.

50 mm NIKON Camera Lens. When new, cost $80. Selling used, for $55.00. Excellent condition. Call 863-3419.

HEALTH

DENTAL/VISION PLAN for students. Enroll now! Save your teeth and eyes and also money. Information, A.S. office or phone (408) 371-6811.

GROUP THERAPY for women with EATING PROBLEMS: Bingers and Anorexics; ongoing; in San Francisco; weekday evenings; insurance accepted. Call PATRICIA JANE STAMM, M.D. 826-3136; psychiatrist specializing in eating disorders.

PERSONALS

Kind hearted volunteers needed to help sort, box and deliver food to the poor and needy. Sunday afternoons. Please phone 552-9010.

MEN FROM JAPAN who are dating American women: Please contribute to research on this subject for upcoming book for Japanese men. If you're sincere and interested, please write: 12021 Wilshire Blvd., Suite 152, Los Angeles, CA 90025.

Kaye, Love and joy comes back to you on your 21st Birthday—Still.

RENTALS

Wanted: Proffessor & Wife on sabbatical for Spring '84 would like to house sit. Responaible, willing to pay expenses and fully maintain house. Calif. contact—(408) 736-3362.

Female Roommate Wanted to share attractive apartment with female close to campus Asian student preferred, 239-2506 evenings, only.

TYPING

Word Processing Services, Theses, Manuscripts, Term Papers. $1.50 page, minor revisions free. Specializing Personalized Repetitive Letters. 24 Hour Service. 929-8375.

Professional Typing. Editing, writing available. David, 626-7473.

EXPERT TYPING. Term papers, theses, dissertations. $1.50 per d.s. pica page. IBM Selectric. Diane, 648-3362.

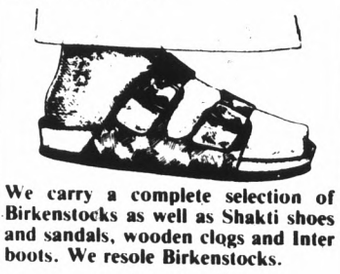
WORD PROCESSING: From $1.75/page. Theses, term papers, resumes and cover letters. Mollerus Business Services. 752-9534.

WORD PROCESSING and TYPING. Term papers, research articles, resumes, etc. Fast, accurate, reasonably priced. Student discounts available. Ask for Lisa or Sheldon. 921-1007.

LATE ADS

SECRETARY TO YEARBOOK PHOTOGRAPHER: Typing, making appointments, general office. Full time (start 11/19, end 12/16). $5./hr. Alumni Assc.: 469-2217.

Birkenstock.
The shoe that lets your feet make a place for themselves.



We carry a complete selection of Birkenstocks as well as Shakti shoes and sandals, wooden clogs and Inter boots. We resole Birkenstocks.

IONA'S NATURAL FOOTWEAR
1315 Noriega, SF 664-1211
Open 11-6 Mon.-Sat.

Marrow Watkins
STONESTOWN
561 Buckingham Way
(Next To Post Office)
564-1221

World's largest car insurer.
STATE FARM INSURANCE
Like a good neighbor, State Farm is there.
State Farm Mutual Automobile Insurance Company
Home Office: Bloomington, Illinois

supercuts®
we cut hair for your ego not ours..

$8
SAN FRANCISCO
59 W. PORTAL AVE. (Half block from W. Portal Tunnel) 566-3929
Hours: M-F 9-9 SAT 9-7 SUN 10-5
Shampoo and blowdry are available at additional cost
© 1979 (Rev. 1982) EMRA Corporation

Opinion

Editorial

The right to advertise

Phoenix recently received 113 letters distributed by the John Brown Anti-Klan Club signed by students condemning the U.S. military and demanding that we stop running full page recruitment advertisements for the Marines. In light of the Grenada invasion and American presence in Lebanon, response to the Marine ads was typical and expected of a school with a history of strife and unrest.

Some of the people who signed the letters added irrational comments like "ROTC supports militarism, they support the destructive of people (sic), human lives," or "isn't it a little ironic that you would promote the Marines for people who don't know what to do with their lives."

Come off it! The Air Force ROTC isn't out to destroy lives, it is an educational program designed to provide training for those who have chosen the military as a career. People who join the military already know what they want to do with their lives. Why do you think they joined in the first place?

Campus organizations have every right to protest U.S. foreign policy but they have no right to dictate what is published in a newspaper. We don't agree with all of President Reagan's policies, but the Marines have a constitutional right to advertise, and a newspaper has a right to allow publication. The fact is, people join the Marines for various personal reasons, not because they read an ad in a campus newspaper.

Better that people should vent their anger and frustration on President Reagan rather than targeting Phoenix and the ROTC as an overt presence of military aggression. Unfortunately, some individuals feel inclined to make the university pay for ROTC's presence on campus by spray-painting anti-war and anti-ROTC slogans on school property.

It is disturbing that a campus organization has to pick on the ROTC and Phoenix to express a fanatical point of view. Just as disturbing is that people refuse to listen to and accept other viewpoints and demand suppression of a first amendment right. This only shows a serious lack of liberal thought and behavior. We will not be intimidated by those too narrow-minded to weigh all sides of an issue.

Big money

Finally! Outside forces were unable to influence the outcome of a local election.

Proposition P, the initiative that will regulate smoking in office buildings, passed Tuesday, despite a barage of big money asking for its defeat.

Opponents of Proposition P, who called themselves "Concerned Californians Against Government Intrusion," raised more than $1.2 million while proponents raised only $100,000.

Humbug'. Concerned Californians? How about "Concerned Tobacco Companies Against Fewer Profits?" The tobacco people are in Virginia not California. And when a majority of people vote for a law, that's democracy in its purest form, not government intrusion.

There ought to be enforced laws against such blatantly false advertising.

PHOENIX

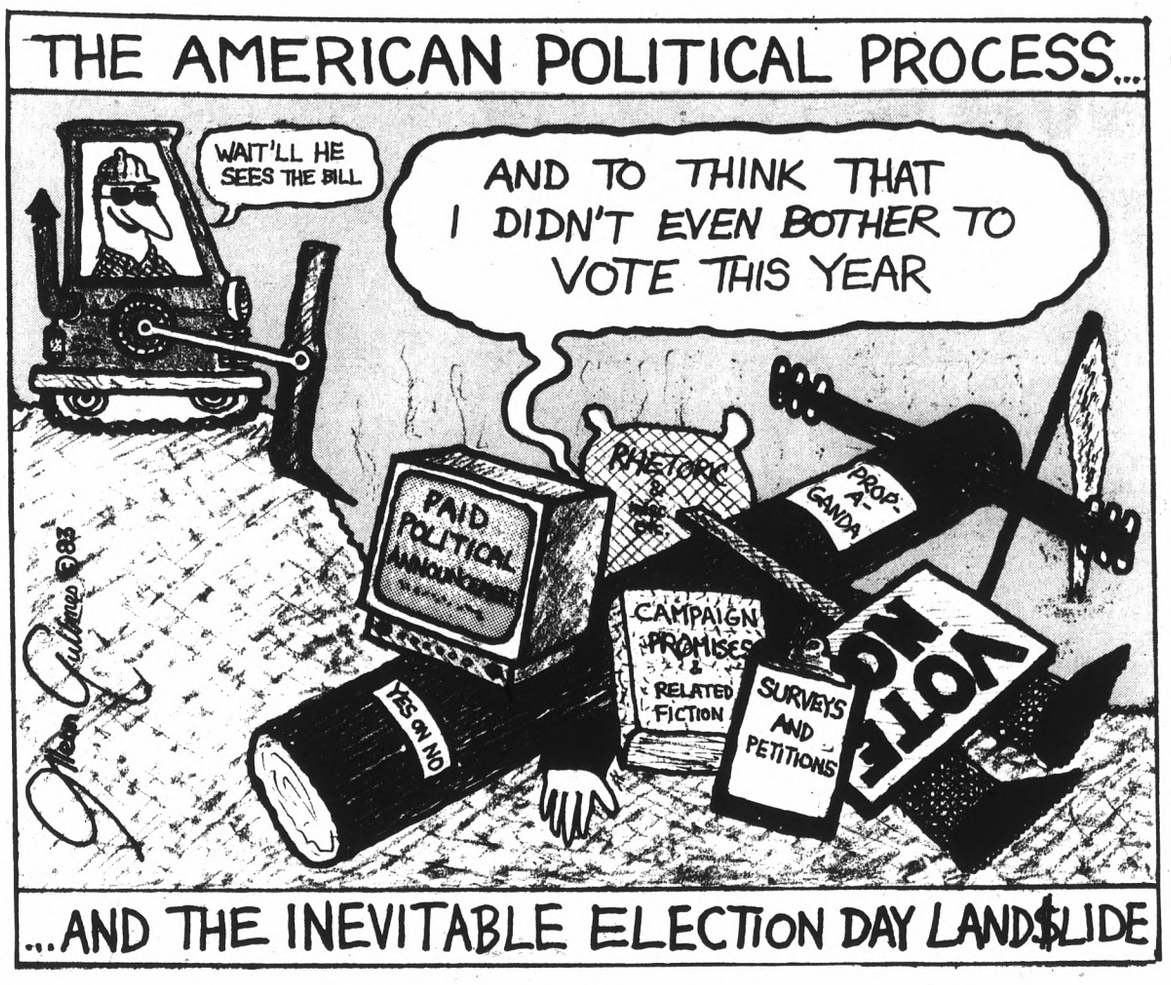
Managing Editor.....Doug Amador
News Editor.....Anne Fisher
City Editor.....Simar Khanna
Chief Copy Editor.....Carolyn Jung
Copy Editors.....Brad Kieffer, Fran Clader, James M. Uomini
Opinion Editor.....Timothy Donohue
Backwords Editor.....Peter Brennan
Arts Editor.....Pam Ronconi
Sports Editor.....Noma Faingold
Photo Editor.....Toru Kawana
Asst. City Editor.....Rebecca Bailey
Asst. Metro Editor.....Heidi Novotny
Asst. Photo Editor.....Darrin Zuelow
Cartoonist.....Glenn Gullmes
Ad Director.....Julie L. Johnson
Business Manager.....Tom Borromeo
Workshop Coordinator.....Lynn Ludlow
Typesetters.....Teresa L. Trego, Cameron Galloway, Ann Mahoney

Phoenix is a laboratory newspaper published each Thursday during the school year by the Department of Journalism, San Francisco State University. Opinions of the Phoenix editorial board are expressed in the unsigned editorial, which does not necessarily reflect the policies or opinions of the Journalism Department or the university administration.

The Phoenix encourages readers to write. Letters may be dropped off in HLL 207 or mailed to "Letters to the Editor," Phoenix, 1600 Holloway Ave., San Francisco, CA 94132. Signed letters will be printed on the basis of available space.

Research for some of the articles appearing in Phoenix is made possible by a grant from the Readers Digest Foundation.

1600 Holloway Avenue
San Francisco, California 94132
City Desk
(415) 469-2083 & 2532
Advertising
469-2085


THE AMERICAN POLITICAL PROCESS...
WAIT'LL HE SEES THE BILL
AND TO THINK THAT I DIDN'T EVEN BOTHER TO VOTE THIS YEAR
PAID POLITICAL ANNOUNCEMENTS
RHETORIC
PROP-A-GANDA
CAMPAIGN PROMISES & RELATED FICTION
SURVEYS AND PETITIONS
VOTE NO
YES ON NO
...AND THE INEVITABLE ELECTION DAY LAND$LIDE

The illegality of nuclear war

By Daniel Galpern

"I refuse to accept the cynical notion that nation after nation must spiral down a militaristic stairway into the Hell of nuclear destruction."

— Martin Luther King, 1964

Investigative journalists and historians have recently made public the terrifying fact that U.S. military doctrine calls for the use of nuclear weapons to fight and win potential wars with the Soviet Union, even when such wars are entered into at the request and for the defense of American allies.

Soviet military doctrine is even more secretive than American doctrine, but judging from Soviet deployments of weapons, it is fair to say that Russia is determined to match U.S. capabilities to fight a nuclear war.

More positively however, the Soviet Union officially proclaimed, in June of 1982, that it would not be the first to use nuclear weapons in the event of war. In refusing to match the Soviet pledge, America reserves to itself the right to initiate nuclear war and thus stands condemned by the international community.

But whether first strike or second, one can determine with confidence that employment of nuclear weapons or other weapons of mass destruction is proscribed under international law as a crime against humanity. This is to say that under no condition of political-military necessity is it ever permissible for any nation to use nuclear weapons against any other nation, state or people. Further, the very act of designing or helping to produce these kinds of weapons is illegal and, to the extent that one is complicit in the crime of preparing for such a war, one is subject to criminal prosecution under international law.

The U.S. military excuses its doctrines with the assertion, in effect, that since nuclear weapons are not specifically forbidden under international law, one may regard them as legal instruments of war. But, as SF State Philosophy Department Chairman Jim Syfers has pointed out, this is like arguing that since no law specifically prohibits the use of ice picks to commit murder, it must be legal to murder with ice picks.

There are laws, principles of conduct in time of war, treaties to which the United States and the Soviet Union are parties, declarations of public conscience and international judicial decisions establishing legal precedents, all of which are binding on nations by virtue of their positions as members of the international community. Some of these principles to which nations are bound are found in:

- The Declaration of St. Petersberg, (1868) in which it is proclaimed that "the right to adopt means of injuring the enemy is not unlimited," and that "the only legitimate object which States should endeavor to accomplish during a war is to weaken the military forces of the enemy."
- The Hague Convention, (1907) which declares that "it is especially forbidden. . .to employ arms, projectiles or materials calculated to cause unnecessary suffering." The Convention also provides that when a treaty does not specifically prohibit a new type of weapon or tactic, "the inhabitants and the belligerents remain under the protection and the rule of the principles established among civilized peoples, from the laws of humanity and the dictates of public conscience."

Such humanitarian dictates are reinforced in later treaties such as:

- The Genocide Convention, (1948) which determined that "the destruction of a group of people because of their race, religion, or nationality constitutes a crime under international law."
- The Geneva Convention, (1977) Protocol I, Article 51, which provides that "civilians must not be subject to attack. . .indiscriminate attacks against civilians are prohibited. . ." and that "attacks intended to spread terror among civilians are prohibited."

Thermonuclear weapons violate each of these laws, declarations and treaties as well as others which attempt to limit violence, suffering and mass extermination of people or which seek to preserve the traditional sanctity of civilians in time of war. These weapons, when employed, will kill people en masse, thereby obliterating any distinction between combatants and civilian innocents.

The idea of international conscience and humanitarian rules of law is undermined by the very existence of these germs of genocide. And the legacy of war in which these weapons are used will poison innocents in countries far removed from battle with radioactive fallout and contaminated water and food supplies. Worse, if any persons are unlucky enough to remain "alive" after nuclear war — certain to become global — they will in all likelihood develop cancer, fail to reproduce due to radioactive sterilization, or succeed in reproducing only mutated, disease and cancer-ridden children doomed to pain-filled lives and premature deaths.

Yet it is not only the brutal act of exploding such weapons that is proscribed by international law. The principles enumerated in the Nuremberg trial of Nazi war criminals, for example, include (Principle VI) crimes against peace: "the planning , preparation, initiation or waging of a war of aggression or a war in violation of international law. . ."

And it is not only those in the White House, the Pentagon, or the Department of Energy (which makes nuclear warheads) who directly order this planning and preparation for a war of ultimate aggression and violence. Equally culpable are the thousands of scientists, technicians and bureaucrats who know that they are direct participants in the planning for such a calamity, who help perpetrate this magnificent crime of state that is the U.S. preparation to wage thermonuclear war.

But the principles of individual responsbility established at Nuremberg extend beyond the politicians, the bureaucrats, the scientists and the technocrats. They extend to you and me. From the judgment at Nuremberg: ". . .the essence of the Charter (the Nuremberg body of law) is that individuals have international duties which transcend the national obligations of obediance imposed by the individual State."

We who know or ought to know that our country is now engaging in activity so profoundly unjust, immoral and illegal are by the principles of Nuremberg held responsible to act to halt these crimes. It is not enough to do nothing to propel forward the madness that is the inexorable drive to nuclear war. We must do something to stop it . For a correct reading of the principles of international law mandates finding individuals who abstain from helping to halt such state crimes complicit in their perpetuation.

So it is that those of us who take seriously our duties to humanity will activate ourselves and those we know to end these megacrimes that are the continual amassing of weapons of final destruction.

Daniel Galpern is a graduate student majoring in philosophy and a member of The Campaign for Nuclear Disarmament.

Disguised as peacemongers

By Tim Donohue

The peace movement on this campus is beginning to rival the rallies and protests of the '60s that brought an end to the Vietnam War. This is a movement worth the participation of all peace-loving students of this university — but a movement that must remain pure in its objective to achieve peace.

Two "peace" movements exist on this campus. One movement wishes to lead a challenge to the Reagan administration's nuclear arms buildup and hawkish foreign policy. The other movement hides behind peace slogans waiting for a prime opportunity to commit violence.

The Spartacus Youth League, a pro-Soviet Union communist organization with a base in the lower level of the Student Union, has been actively waving the banner of peace by handing out leaflets and selling newspapers criticizing America's atrocities.

The fine print of the SYL propaganda translates into a call for the militant overthrow of the United States government and the installation of a communist government for the American people.

The true peace movement opposes the use of armed aggression to supplement foreign policy goals, the installation of Pershing and Cruise missiles in West Germany, military involvment in El Salvador, and the economic and military support of brutal Third World dictatorships. The people behind this movement want to save lives and improve the standard of human rights throughout the world.

The Spartacus Youth League's "peace" movement is a veil for plans to gain power in this nation. The SYL is not interested in peace. Any peace movement that would advocate a new government following the guidelines set by the Kremlin can not be considered peaceful.

The SYL is quick to point out the Reagan administration's failures but fails to mention Russia's arms buildup, Afghanistan or Poland. This is hypocrisy. Lasting peace will not bless humanity until both sides, the Soviet Union and the United States, seek it. For a "peace-loving" organization to advocate the brutality of Soviet communism over the possibilities of American freedom and democracy is incredible.

The true peace movement must attempt to reach the intensity shown by our older brothers and sisters in the '60s. This movement must call for nuclear disarmament throughout the world, an end to armed aggression to settle disputes between all nations, the end of conventional arms sales abroad and a call for a higher standard of human rights for every nation. Peace movements, with ulterior motives, will slow down efforts to win a majority of people over to a true movement that will help bring peace to the world.

While all opposing viewpoints must be heard and analyzed, it is important for the credibility of the campus peace movement for true peacemakers to recognize the hypocrisy of the Spartacus Youth League and disassociate themselves from that non-peaceful organization.

The true peace movement must seek justice and a lifestyle for our people that does not advocate the repression of communism or the insensitivity of the Reagan administration.

Otherside of Grenada

By Lorraine Wilson

Medical students kissing the ground and Grenadians chanting "God bless America" are common in the news coverage of the aftermath of the U.S. invasion of Grenada.

But there are other incidents that the Western media has virtually ignored.

What about Amber? Amber was a tiny Caribbean island nation that the United States used to stage a mock invasion in 1981.

Amber, the United States hypothesized, was influenced by "Country Red," unfriendly to Washington and was close to important trade and shipping routes.

In addition, military officials pretended that Amber had not called elections in some time and U.S. hostages were captured and needed to be rescued.

Thousands of U.S. troops participated in this war game.

The similarities between Amber and Grenada are obvious, but have not been addressed by the Western media.

Still uninvestigated is the fact that Marxist Grenadian Prime Minister Maurice Bishop, in a state-of-the-union-type address several months before his assassination, predicted that the United States was planning to invade his country.

He also said that revolutionary forces of Grenada were increasingly friendly toward the CIA and would soon attempt to overthrow the established government. Far-fetched? Maybe, but nonetheless, uninvestigated.

Charles Modica, the chancellor of St. George's Medical School in Grenada, still raises more questions. The day of the invasion, Modica said the students were in no danger. After being called in to Wahington for a pep talk, he quickly changed his story. Soon after, he stopped talking all together.

And while the Soviets and Cubans are being thrown out of Grenada, U.S. advisors are rushing in to help establish a new govenment. The possible consequences of this imperialistic move has not been examined by the press either.

For four days the Western media cried about being banned from Grenada, and when they were finally let in, they launched a propaganda campaign better then any Washington press office could achieve.

I submit that the media should leave the propaganda to the government and start addressing the real issues of the Grenada invasion.

A bank teller for all seasons

By Ken Heiman

Beep.

Please insert card to begin transaction. Please select transaction desired. Please wait, your request is being processed. Please remove card. Thank you for using this Automated Teller Machine.

ATMs certainly are courteous. And not only that, the machines are also fun to use — people enjoy pushing buttons. In addition, the ATMs are simple to operate — directions appear right on the screen and, above all, the machines are a convenient way to bank.

Wait a minute, "convenient?"

Please insert card and try again.

Convenience, in this case, is a relative term. Sure, there are a lot of teller machines around just waiting to be used, but that doesn't necessarily mean the unsuspecting people who use them don't encounter any problems.

One problem, although not the bank's responsibility, concerns the ATM junkie who feels that he has to run to the teller machine every time he is a little low on cash. He steps up to the machine and says to himself, "$20 should hold me over. No, wait. Make that $40. On second thought. . ." Is it possible that ATMs may be a little too convenient?

This little scenario raises another point: why does the machine only dispense $20 bills? Bank of America employees tell me that they can't adjust their machines to dispense bills in any other denominations because the technology has not been made available for them to do so.

Nevertheless, many people find it frustrating to try to purchase a newspaper or candy bar with a $20 bill. The typical shopkeeper response seems to be, "You gotta be kiddin'. Don't you have anything smaller?"

Many of the machines also are in agreement with Murphy's Law: some are out of money or "temporarily out of service" when someone needs the money the most. Or, if they're in working order, they're not always so accessible. For instance, I don't see much difference between waiting in line at the local ATM on a Friday afternoon before a holiday weekend and waiting in line at the bank.

In examining the alleged convenience of the ATM, let us not forget (dramatic pause) the ATM card and the all important four-digit Personal Identification Number which should be memorized immediately. And be sure you get the PIN right, because if you punch in the incorrect number four times the ATM will punish you for your insolence by either eating your card or invalidating it, rendering your poor card useless and "sterile."

A word to the wise: don't leave the little piece of plastic laying out in the sun too long unless you want an ATM card that looks like a banana or a postage stamp.

Also, be careful not to scratch that strip of magnetic tape on the back of your card. All the information concerning your bank acount is on this piece of tape and if it's damaged in any way the machine reads your card with disdain and rudely spits it back out at you with a reproachful "beep!"

Don't worry though, if your card is damaged or blocked so the ATM won't accept it, you can always get a new one. Just try not to go through " ATM withdrawal" while the bank whisks you a new card which should arrive in, oh, say about four weeks.

Hmm. Maybe waiting in line at the bank isn't so bad after all.

The Strike

Impasse was start of Hayakawa's road to political life

By Alex Neill

The 1968-69 campus strike was more than slogan-chanting protesters, rock-throwing radicals and student-clubbing cops; it was the escalation of the war in Vietnam, Detroit burning in a race riot and civil rights marches in the South. SF State was a microcosm of America in social turmoil.

The strike centered around the "10 demands" of the Black Students Union, which later became the "15 demands" when five by the Third World Liberation Front were included.

The groups demanded a Black Studies Department that granted a bachelor's degree in Black Studies, a School of Ethnic Studies and an improved special admissions program for minorities. These demands were being formally considered by official committees, but the BSU became increasingly frustrated by red-tape delays which it perceived as stall tactics. A campus strike had been considered for some time.

Students for a Democratic Society, mostly comprised of white students who were protesting the campus presence of the Air Force ROTC, started to actively support the BSU.

Portents of a strike began on Nov. 6, 1967, when members of the BSU ransacked the office of the Daily Gater (now the Phoenix) and assaulted editor Jim Vaszko.

George Murray, a student and part-time English instructor at SF State and a Black Panther minister of education, was in the BSU group and looked on in amusement as Vaszko was beaten. The attack came to be known as "the Gater Incident."

Murray and eight other BSU members were suspended from campus and arraigned in Municipal Court for their actions. They pleaded not guilty to the charges and their motives for the attack were never explained.

A group was formed called Movement Against Political Suspensions which objected to the BSU members being suspended before their case was heard in court. BSU members were denied due process, it charged.

Members of MAPS protested the suspensions by staging a sit-in in the Administration Building. University President John Summerskill closed the campus for the day but chose not to call the police, for which ex-governor Ronald Reagan and the trustees of the California State University system criticized him.

As a result, the trustees investigated Summerskill's leadership at SF State and meddled with his presidential authority on campus. This interference compelled Summerskill to resign on Sept. 1, 1968.

Robert Smith, a professor in the Department of Education, took over amidst renewed protests to Air Force ROTC presence on campus and during a critical shortage of money for the special admissions program. The special admissions program was closely associated with the black students program which had been in the works under BSU guidance for some time.

Members of the BSU would wait no longer for an official decision on the Black Studies Department proposal. They approached Smith at 4 p.m. on Nov. 5. "Accept or we strike," they told Smith.

"In the nature of several of the demands, including some which are beyond my authority to grant, I could not agree to the demands," Smith told Phoenix reporters then.

The strike was on.

On Nov. 6, members of the BSU marched into classes throughout campus and declared classes were dismissed.

BSU Chairman Benny Stewart told BSU members to "enter classrooms and ask students whether they support us, and if so, why they are attending classes."

Some of the dismissal process went smoothly; much of it didn't. Throughout the campus, bookcases were overturned, windows smashed and a typewriter was thrown through a science class window. Hallways were littered with the contents of overturned trash cans and small fires broke out.

Smith was caught between sympathy for the strikers and his obligation to the trustees. Gov. Reagan termed the strikers' demands "ridiculous and unthinkable." Under these pretexts, the trustees pressured Smith for a solution to the strike. Yet, the trustees would do nothing to aid Smith, who was trying to settle the strike and run the university on a $750,000 budget deficit.

Police tactical squads arrived on campus, although Smith had not called them. Bloody skirmishes between police and students became frequent. Offices were ransacked, classes were disrupted by campus militants, two students were arrested for possession of explosive devices and a small bomb exploded in an office in the Education Building.

On Nov. 13, Smith, after taking a vote of the faculty, closed the campus indefinitely.

Feeling ineffective and hindered by the trustees' interferences, Smith soon resigned.

Dumke appointed a headstrong English professor who represented the trustees' views on the strike as interim university president. His name was S.I. Hayakawa.

Hayakawa came in determined to set the strikers straight. But the strikers were determined to set the administration straight. It was an immovable object colliding with an unstoppable force.

On his first visit to campus as president, Hayakawa, at the stoplight at 19th and Holloway avenues, jumped out of the car he was riding in and onto the top of a protestor's sound truck. He ripped the wires out of the speakers and declared the campus was in a state of emergency thereby prohibiting the sound truck from operating. Student rallies and meetings in classrooms, which were considered rallies, were also prohibited.

He immediately resuspended Murray, whose suspension had expired the previous day. He then told the BSU he "wanted to be considered an ally."

He suspended several student strike leaders and denied tenure for two teachers participating in the strike. Members of the American Federation of Teachers threatened to strike the next week.

Violence on campus escalated. Six hundred police officers were on campus and a dozen paddy wagons were on the lawns. Strikers and police fought; the students erected barricades of tables and chairs. Students were chased through traffic on Holloway Avenue and innocent bystanders were clubbed. SF State was no longer a strike site, it was a battle zone.

Hayakawa's hardline attitude seemed to polarize both students and faculty. Many faculty and students supported both Hayakawa and the founding of a Black Studies Department. They opposed a militant approach to the problem and favored supporting the department with private funding. They called themselves the Committee for Academic Environment and identified themselves by wearing blue armbands.

The American Federation of Teachers went on strike on Jan. 6. About 350 teachers were striking for better pay, union representation and support of the student strikers.

What some considered to be the incident that finally defused the strike was a bomb explosion that seriously injured 19-year-old Timothy Peebles, a popular black student.

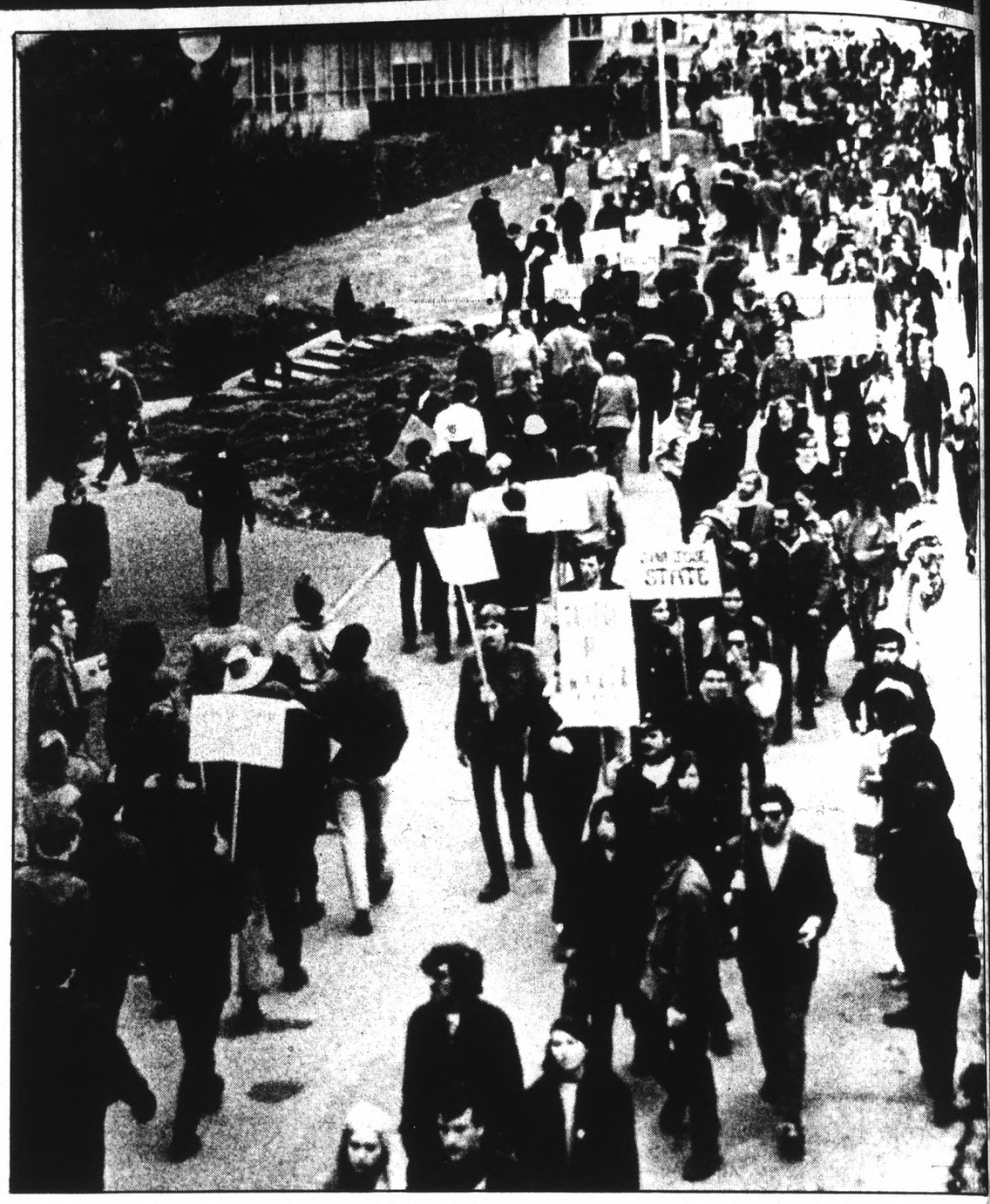
Both the AFT and the student strikes were settled on March 21, 1969. Approximately 60 people had been injured during the strike, about 650 people had been arrested at SF State and the strike cost hundreds of thousands of dollars in property damage and police wages.

The university established a School of Black Studies and a School of Ethnic Studies and agreed to admit more minority students by creating the Equal Opportunity Program.

That was 15 years ago.

But lately certain campus organizations such as the United People of Color for National Liberation have charged the university is not committed to the EOP and that there is not a good effort being made to recruit minority students.

The charges sound hauntingly familiar.



Students from College of San Mateo, College of Marin and San Jose State marched and picketed with SF State protesters.

SF State President S.I. Hayakawa took an immediate hard-line stance against the strikers and their faculty supporters.

'Blackballed' teacher vows to return

By Lorraine Wilson

Fifteen years ago, a young assistant professor of sociology at Howard University was wooed away from his job to become the director of the first black studies department in the nation at San Francisco State College.

The motive: to appease the black student body which had triggered walkouts and riots that brought the campus to a standstill.

The students' quest: a relevant education.

After only one year, that professor, Nathan Hare, was fired from his premier position. The administration alleged that Hare physically assaulted the campus's highest ranking official, former SF State president S.I. Hayakawa, in a bitter confrontation.

Reflecting on his 1969 dismissal, Hare now sees his decision to join the SF State faculty as a costly mistake.

"They persuaded me to come here, they misled me and then they fired me," he said.

"I saw what was going on the first day. I should have turned around then and went back to (Washington,) D.C.

In the 1960s, Hare was a leading theorist in the struggle for civil rights and the black power movement.

He never committed himself to one group, but worked with organizations ranging from the National Association for the Advancement of Colored People to the Black Muslims and the Black Panthers.

Also a trained journalist, Hare stood out from many other black leaders by putting his theories in print, often criticizing his colleagues for "never publishing."

The college campus was Hare's main vehicle for expression. He once abandoned his position as the head of a chapter of the Association of University Professors to spend more time organizing students on Black campuses.

But since the 1969 event, Hare's main vehicle has been inaccessible. Having his application rejected by university after university, Hare has been literally blacklisted from teaching in colleges because of the controversy surrounding him.

"I'm keeping a file on those who don't want me," he said. "I'm waiting for someone to drop his quard so I can sue him."

Portraying optimism, Hare said he will teach again.

"I don't even need a good department," he claimed. "I'll bring recognization to the school.

"I can understand why they don't want me at San Francisco State, just like they don't want Angela Davis at UCLA. But if Angela can teach at San Francisco, then I should be able to teach at UCLA.

Now a psychologist in private practice, Hare, who has been married to his wife Julia for 20 years, specializes in black male/female relationships.

In his tiny office decorated with African artifacts, Hare said the deterioration of the black movement and the decadence of the black family are key issues today.

He said black people who supported the struggles in the 1960s, lazily reaped the benefits in the 1970s. As a result of this passiveness, "we lost ground. We stoppped fighting. People thought we had it made," said Hare.

Worsening economic conditions and the current U.S. interventions in foreign countries have sparked new energy among blacks, Hare said.

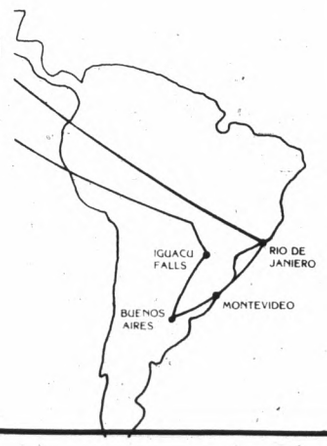
"Yes, they're waking up now."

Hare authored and is now publishing a book entitled "Endanger Black Family; Coping with the Unisexualization and Coming Extinction of the Black Family" to be released next month.

Hare said "nobody is against the idea that our families are strong, except me. We should acknowledge our strengths and weaknesses, but we should not ignore what exists. Black male/female relationships are at the core of the black family, Hare said.

"Remember," he said, "in the late '50s everybody thought I was crazy for saying what I got paid $1,000 to say on television in the late '60s."

Guitar Studios, Inc.
Clement St. at 15th Ave.
Guitars
From $85 to $6000
Professional Teaching Staff
All styles - All ages
Guitar Music
Largest bay area selection
386-0395
Mon-Sat 10:30 - 6 Sundays 12 - 4

Preview SFSU Travel/Study to
SOUTH AMERICA
Wed, Nov. 16, 3 PM
HLL228
For Info Call
469-1372
or 641-5502


CALIFORNIA SCHOOL OF PROFESSIONAL PSYCHOLOGY
BERKELEY • FRESNO • LOS ANGELES • SAN DIEGO
If you are thinking about a career in the field of Psychology we offer
Ph.D. Programs in Clinical and Industrial/Organizational Psychology
- Part-time and full-time study options
- Intensive field work
- Strong practitioner faculty
- Financial aid
- APA accredited programs
- Career planning information

applications are now being accepted for Fall 1984
CSPP-Central Admissions Dept. C
2152 Union Street San Francisco, CA 94123
or call TOLL FREE (800) 457-1273
in Calif. (800) 457-5261
Come see us when we visit your campus on November 10
During CCGPA recruitment days

The Strike

From radical '60s to computer '80s

By Adam Tarleton

When the student strike of November 968 rocked SF State, the concerns, the ends and the dress of the campus were rikingly different. And different, too, as the campus itself.

Serving as the center of life for 18,000 udents and 1,000 faculty was a square ilding called the Commons — and not day's majestic pop-art structure with fty pyramids. The Commons stood here the Student Union is today.

According to Victoria Scarlett, a eshman in 1968 and now the exhibits d graphics librarian, the Commons as "a collage of events and ideas."

Organizations sponsored by the ssociated Students were housed in eds. Students painted the outsides of em. "Everybody got into that," said carlett.

The small building behind the Student nion was a place for students to gather r poetry readings and art exhibits. hen called the Gallery Lounge, it's here wrestling courses are taught toay.

The Gallery Lounge, with neo-art vering the walls, also housed the Exerimental College, a venture into proessive education started by two udents, Joe Persico and Cynthia arlson. The diverse offerings included urses in Zen, astro-psychology, senry awareness, Eastern religions and ystical experiences.

The tall building — now the Frederick Burke Foundation — was the student store. Unlike today's Franciscan Shops, the student store in 1968 sold mostly textbooks.

A magazine called MAX, which rated instructors by surveying students, was also sold at the store. "It was really helpful in choosing classes," said Scarlett.

Verducci Hall was not yet built. Female dorm students lived in Mary Ward Hall, while the men lived in Merced Hall, now Mary Park. Looking like a military barracks, Gatorville, a dormitory for married students, was where the parking garage now is. A two-bedroom unit cost $55 a month.

A major campus concern at the time was the Board of Trustees' investigation into speeches by George Murray, an SF State English instructor and the minister of education for the Black Panther Party.

Murray had urged students from Third World countries to bring guns to school for protection, prompting Mayor Joseph Alioto to reply that Murray's remarks weren't illegal, but in his opinion, should be.

Chancellor Glenn Dumke ordered SF State President Robert Smith to suspend Murray, but Smith at first refused, calling Dumke's demand "unprecedented" and "a personal matter." However, Smith finally suspended Murray.

The Students for a Democratic Society, an all-white radical organization, called Murray's suspension a "racist attack."

Assemblyman John Burton, brother of the late San Francisco Congressman Philip Burton, said Murray's remarks were his own business and he should be reinstated.

Meanwhile, the Associated Students Legislature called for Dumke's resignation for "bowing to political pressure" in the Murray affair.

As the Black Student Union prepared to boycott its classes, Murray's suspension became a central issue. But SF State President S.I. Hayakawa who succeeded Smith, refused to hire Murray back.

With little interest in Homecoming due to the strike, Black Student Union candidate Gloria Tyus was elected the first Black Homecoming Queen at SF State. But, she boycotted the Homecoming game in alliance with the striking BSU members.

Student trends at the time included encounter groups, avant-garde filmmaking, nature and drugs. "People liked to commune with nature," said Scarlett. "They'd go out to Lake Merced and get stoned."

Students frequented the celebrated Haight-Ashbury to buy drug paraphernalia and sometimes went to the Haight Theater. But according to Scarlett, students on the average didn't go to many movies. "You were too worried about if your best friend was in jail," she said.

Scarlett remembered that many students went to Cost Plus, a discount store, to buy Indian bedspreads, which were popular. And when Bob Mandell's Costume Shop had a big sale, a lot of students went, she said.

Students watched "Laugh-In" on television and listened to Donovan, Janis Joplin, Bob Dylan, the Doors, Cream, the Rolling Stones, and, of course, the Beatles.

Although the athletic teams were doing fairly well at the time, no one seemed to care much. "Nobody gave a damn about sports," she said. "If you were a jock, you were (considered) a warmonger."

There was a big interest in creative arts. "SF State was very exciting then with a greater emphasis on creative arts than computers."

Perhaps the most visible sign of the time was people's apparel, which consisted of beads, suede, sandals, flowers, long hair and vivid colors. "People dress so straight now compared to then," she said.

Students taunt and jeer the tactical squad stationed at the corner of 19th and Holloway avenues.

Students, Gater in '67 clash

By Marilee Enge

When SF State Daily Gater reporter eve Toomajian praised the Black Stuent Union in 1967 for "translating eas into action" he had no idea what nd of action the group would take. en days later, the chairman and embers of the BSU entered the office f the daily newspaper and attacked aff members, knocking the editor to he floor for reasons that were never ear.

The assault on Nov. 6, 1967 seemed to e a culmination of a deep hostility on he part of the BSU — hostility that ould erupt in a student strike exactly ne year later. It also signified the beginng of change for the SF State press.

Journalism instructor Lynn Ludlow, hen assistant adviser for the Gater who as in the newsroom at the time of the ttack, said recently, "It was clear that he Gater was attacked because the stuent editor refused to be intimidated by is group which had already inmidated all of the student government. hey wanted to get the Gater — it was oo independent."

Although the BSU denied it was inolved in the attack — and no one inolved ever gave a reason for the attack speculation centered on racial notivation.

Phil Garlington, then Associated tudents president, was quoted in the Gater the day after the attack saying he hought the assault was connected to a ontroversial election for Homecoming Queen. He said the Gater may have been inked to rumors that the election was igged against a Filipino candidate who as supported by the BSU.

The Homecoming election was later uled invalid by the AS but the Gater as not implicated.

The previous semester, Jim Vaszko, he Gater editor who was knocked to the loor, had written a column spoofing Muhammad Ali's refusal to serve in the Army. This incident also was brought into the speculation.

The hostility against the Gater seemed to go back to the spring of 1966 when the BSU had brought charges of "racial and intercultural bias" against the newspaper.

Ironically, the week before the attack on the Gater staff, the paper had run a three-part series on the BSU which was highly sympathetic. Toomajian called the BSU "one of the most energetic student organizations on campus . . . among the more original and diversified black college clubs in the nation."

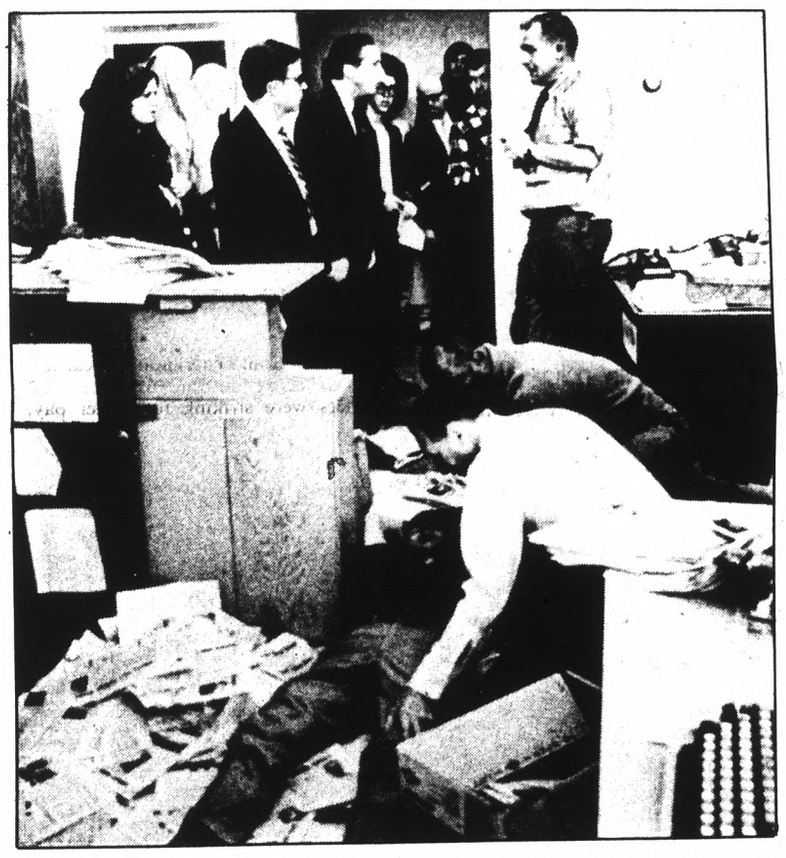
Ludlow said the incident had nothing to do with content. "It was all politics," he said.

The Board of Publications, composed of AS members, faculty and administrators who set standards and oversaw the paper, immediately disassociated itself from the Gater and denounced an editorial by Vaszko above the need to be unintimidated by the BSU.

According to Ludlow, there was no support for the paper from the academic community. "People were scared," he said. "There was a general view that if Vaszko had been beaten, there must have been a reason for it."

The incident led to a walkout by most of the Gater's editors and the end of the campus daily.

The paper, which had been funded by the AS, was put under the auspices of the Journalism Department the next semester, where it remains. It was renamed Phoenix and has been published weekly since.



An angry confrontation in the Daily Gater newsroom leaves editor Jim Vaszko dazed on the floor.

Strike laid foundation for La Raza instructor's future

By Vernae Coleman

In 1968, when Juan Gonzales was a journalism student and a reporter and photographer for the SF State Phoenix, the beginnings of a student strike were starting to surface. Today, Gonzales, 36, is the department chairman of La Raza Studies.

The fall of 1968, Gonzales became photo editor of the paper. On November 6, 1968, the student strike began. During this time he was taking pictures of the demonstrations.

The Phoenix took a position against the strike," said Gonzales. "A division among staff opinions came out publicly," he said. Two editorials — one in favor of the strike and one against it — came out in the Phoenix. "That was one of the things that the magazine, Crisis at SF State, dealt with," said Gonzales. The magazine was published by Phoenix staff who were assigned articles dealing with the strike.

Because of the strike, Gonzales' recruitment of minority students into the Journalism Department excelled. He also became active in many organizations dealing with journalism.

Gonzales was the first editor of Prism, the Journalism Department's magazine. He became president of Sigma Delta Chi, the Society of Professional Journalists in 1969. He and a black journalist addressed the society's national convention on the committments and goals made by journalists and journalism schools to Third World students. In December 1969 he graduated with a bachelor's degree in journalism.

On January 6, 1969, the campus organization of the American Federation of Teachers went on strike. The 350 teachers who joined striking students wanted more pay, smaller classes and union recognition. They wanted an agreement to striking students demands and a collective bargaining contract for California State College system teachers. They promised not to end the strike unless students' grievances were solved. Gonzales was there taking the pictures and writing the stories.

During this time Gonzales continued to boycott his classes but he didn't boycott the newspaper. "I didn't see Phoenix as a class," he said. "When the campus was shut down, we moved the production of the paper to someone's house. We were providing the city with first accounts of the strike." Gonzales said this was an exciting time to be a reporter because covering the strike was a chance at a "big-time" journalism experience.

On March 21, 1969, the student and teacher strike had finally ended. After five months of turmoil and strife, a joint agreement between the Black Student Union, the Third World Liberation Front and the faculty committee was made.

"I was committed to improve the enrollment of Third World students in the Journalism Department," said Gonzales. "It was a real concern of mine," he added.

In the fall of 1969, the School of Ethnic Studies was developed. Gonzales enrolled in a La Raza Studies course titled Community Organization while concurrently taking journalism courses and editing the newspaper. "I was asked by the La Raza Studies Department to develop a La Raza journalism course," said Gonzales. "I wrote one up and it was approved.

He was an instructor in the La Raza Studies Department in the spring of 1970. He was also an intern for United Press International.

During the course of his La Raza Journalism class, Gonzales discussed how to publish a newspaper with his students. "They needed something concrete to write for," said Gonzales. He decided to start a publicaiton with his students. "We had a feeling that maybe we could publish a newspaper that would develop the Latino community," he said.

Since the Mission District only had two publications in 1970, one conservative and one political, Gonzales and his students set up shop there. "Our paper, El Tecolote, is based in the neighborhood," said Gonzales. He added that the students still help run the paper and can get credit for it through the Journalism Department and the La Raza Studies Department.

Gonzales continues to teach communications-related courses in the La Raza Department. "There's poor coverage of the Latin community," said Gonzales.

"We encourage our students to take journalism courses and to understand their role as Third World Journalists. We deal with themes not taught in the Journalism Department, such as racism."

In 1974, Gonzales received a master of arts degree in journalism from Stanford University. He also freelances for Latin Quarter, Journalism Quarterly, Common Sense and others. He has won many awards for journalism throughout his career.

"The history of journalism does not include people of color. My people weren't just laborers. They were great contributors as journalists," he said.

"There's a greater responsibility on our shoulders," said Gonzales. "I encourage Third World students to pursue roles as journalists. We have to be more sensitive to coverage necessary in the world. As interpreters of events we shape people's ideas and values.

"The strike of 1968-69 inspired questions about my role in the community and to my people. I began using my skills to re-evaluate issues of department responsibility of recruitment of Third World students," said Gonzales.

Pursue a Rewarding Career
Shape the Future of
Jewish Life
Enjoy Freedom and Flexibility

...l Career as a Jewish Professional

Courses Leading to Degrees in:
Rabbinical Studies
Jewish Education
Cantorial Studies
Jewish Communal Service
Graduate Studies

Hebrew Union College –
Jewish Institute of Religion
Cincinnati, New York, Los Angeles, Jerusalem

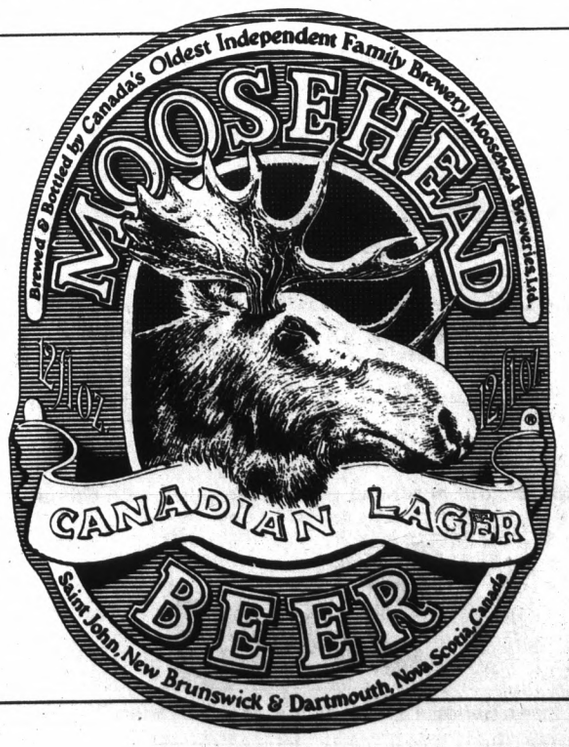
...bbi Lee Bycel, Associate Dean of the Los Angeles School
...ebrew Union College-Jewish Institute of Religion
...ill be on campus Thursday, Nov. 17th at Hillel
...all Zari at 333-4922 ..... for an appointment.

All Brands Importers Inc., New York, Sole U.S. Importer ©

NO MOOSE IS AN ISLAND

Imported Moosehead. Stands head and antlers above the rest.

BRAKE FOR MOOSEHEAD. WHEN YOU DRINK DON'T DRIVE.


Brewed & Bottled by Canada's Oldest Independent Family Brewery, Moosehead Breweries Ltd.
MOOSEHEAD
CANADIAN LAGER
BEER
Saint John, New Brunswick & Dartmouth, Nova Scotia, Canada

Dorms kick out six for throwing things

By Roberto Padilla

Evan Goldberg was cleaning his sixth floor Verducci Hall room, when, without the slightest thought, he flipped an empty beer bottle out the window. Seconds later the bottle crashed onto the tennis courts below and shattered Goldberg's status as a dorm resident.

This semester, "probably six" students have had their rental contracts revoked because of the residence hall's policy of "you throw you go," according to Don Finlayson, director of the residence halls.

"We don't care if it's a cookie or a piece of paper, because it leads to other things," Finlayson said.

When a student has been accused of throwing an item out a window, he or she is called to a hearing before the residence hall's staff to determine the student's status as a resident. Students may always challenge a decision levied during a hearing by requesting an appeal hearing, which is handled through the office of Business Affairs.

According to Don Scoble, executive director of Business Affairs, the purpose of an appeal hearing is to determine if the facts presented in the initial hearing were accurate and the process matched university standards.

"By the time we bring a student in for a hearing with me, it is more or less an open and shut case," said Finlayson.

Appeal hearings for throwers have been as effective as putting out a forest fires with a squirt gun; in every instance the hearing decision has remained the same.

"I'd like to think I had a fair shake at my hearing and appeal hearing, but in retrospect my fate was already predetermined before I went in," said Goldberg.

According to Finlayson, evicted residents are generally given one to four days to vacate their rooms, depending on the seriousness of their action.

"There's no way of ducking a bottle tossed from the 14th floor. It'll kill you, and if someone thinks that's funny then we don't want them around," said Finlayson, who noted so far that no one had been hurt this semester from dropped objects.

Goldberg, who said he was given one working day to find a new place to live, was upset about how the housing office handled his case.

"They gave me a one day extension to find a place to live, then they took it away . . . and Finlayson refused to see or speak to me in any capacity," Goldberg said.

Finlayson said it is a policy of his not to meet with the student before the appeal hearing because he "prefers not to get in the middle."

In his search for housing, Goldberg moved into a little apartment on Eddy Street between Larkin and Hyde streets, in the Tenderloin.

"It was like living in the middle of a continual police raid. You could hear people running around and sirens. It was jam-packed with crime," said Goldberg, who has since moved.

Finlayson said evicted students are reimbursed their dorm fees on a prorated scale and are allowed to use their food card or sell the remaining food dollars to the university at a 20 percent handling cost to the food contractor.

Goldberg said he knew he broke his dorm contract, but he felt the "you throw you go" should not have been applied.

"It was a reflex action. It was something that was done on the spur of the moment. Getting kicked out was just something I never really thought about," said Goldberg.

Dorm residents say food plan more expensive than eating out

By Roberto Padilla

Students living in the dorms have found the food plan and food prices at the Dining Center hard to swallow.

"I've been eating three meals a day, and I'm no porker, but I'm almost out of food money now," said Dan Fowler, 21, a second semester resident of Mary Park Hall.

Dorm residents are required to buy a minimum food plan of $440. Though the plan is not refundable, students are given the option to sell their food dollars to one another. Usually, food plans are sold at an unfavorable rate of exchange.

"It's kind of like living in a condo, where everybody has to buy whether they use the pool or not," said Andrew Brooks, director of the Dining Center.

The Dining Center is run by Service Systems Corporation, which is a subsidiary of the Del Monte Corporation.

"Del Monte doesn't give us any deals, and we don't give them any deals," said Brooks, who acknowledged the use of Del Monte products.

According to Brooks, the Dining Center's largest expense is labor, which accounts for 37 percent of the budget, with food cost running a close second at 34 percent.

The Dining Center has about 120 employees. Thirty-five are full-time and the remaining part-time positions held by students who are paid minimum wage.

"If we charged you just the price of raw food you couldn't go to Petrini's and buy food for the same price," said Brooks.

By Mary Angelo

Dorm resident Michael Ng seems to have lost his appetite as he sifts through a baked apple.

Students seemed skeptical about Brook's statement because the Dining Center sells three ounces of potatoes for 50 cents, an egg at 45 cents and half a grapefruit for 50 cents.

"It's actually less expensive for me to go out and eat, and I get better food," said Fowler.

Brooks claimed student apathy for the Dining Center stemmed from the monotony of eating at the same place every day and being in a living situation where they were "over sexed and under loved.

"No matter how satisfied or dissatisfied the student is, he or she is going to have to eat," said Brooks.

College program offers study and travel in Europe

By Ingrid Becker

Heather Wagner's memories of Europe are still fresh in her mind after she spent a year studying in France through the California State University International Program.

In this program, which is based in Long Beach, CSU students are given the opportunity to study a variety of courses in a foreign country while receiving regular school credit. Students spend a year abroad attending either a regular university or a special institute for foreign students in one of 15 host countries.

During a vacation stay in London, Wagner made the weekend evening news. While eagerly waiting for the royal changing of the guard, she was approached by a television crew. "They wanted to interview me for a story on London tourists. Unfortunately, I never got to see myself on TV because I had to leave London the next day," she said.

Wagner was more than a tourist in Europe last year. She was a French student and an apartment resident in Aix-en-Provence in Southern France. She was also a part-time member of an Italiam family in Genoa.

Wagner said she studied French hard for nine months and took 30 transferable units. The rest of the year she traveled all over on a Eurail pass she said. She mentioned places she visited including; the Arc de Triomphe in Paris, outdoor Shakespearean festivals in London, Pisa, Venice and numerous places in Germany, Holland and Belgium.

Wagner was one of 57 SF State students who participated in the International Program and studied abroad last year. Students were able to choose from different countries including Denmark, Sweden, Japan, Israel, New Zealand, and Peru.

Each country offers a different program of study and some programs are more extensive than others. For example, in Spain students can only choose from courses in the social sciences or humanities. The United Kingdom, which Program Director Harry Freeman says is highly competitive, offers courses in economics, history, literature or political science.

While all the countries offer courses in the native language, some countries such as France and Brazil require students to have a degree of proficiency in the language before enrolling.

According to Freeman, "costs for attending school abroad are not much higher than the costs for attending a year of school here." Students pay regular CSU fees, round-trip transportation and living expenses. The costs for a year of study depend on the country and the student, Freeman said. Average costs range from $4,500 for a year in Mexico, to $8,000 in Denmark.

Wagner said she spent more than the average because she did a lot of traveling and because she chose to share an apartment rather than live in the university dormitories or in a private home, She also confessed to bringing home four boxes of clothes and shoes from France.

Freeman said there is a lot of competition and he advised that applications for next year be turned in well before the last day which is Feb. 1. Last year 93 people applied. He said the average number of students accepted from SF State is usually 40.

"Since 1963 when the program began here, 726 students from State have participated." he said.

More information about the program and the selection process is available in the International Programs office in the New Administration Building, room 255. Office hours are Monday-Friday, 9,a.m. to noon and 1 to 5,p.m.

Dorm food

Broadcasting Arts major Scott Ellman discovered a fingernail in a taco served to him by the dorm's Dining Center late last month. Ellman, a musician from New York City, was unable to finish his meal.

Also last month, Verducci Hall resident Bruce Davis found a small metal ball in a hamburger served to him by the Dining Center.

Law firms say minority transfers need help

By Vernae Coleman

The University of California and the California State University systems are not living up to their obligations of the transfer process between junior colleges and the university systems, according to Angela Blackwell of Public Advocates.

Public Advocates and the Mexican American Legal Defense and Education Fund, law firms that support underprivileged and minorities, filed a petition with the Board of Governors of California Community Colleges, the CSU Board of Trustees and the UC Regents last month, to improve the transfer system of minority students from junior colleges.

Blackwell said junior colleges are 80 percent black and hispanic. "The petition focuses on difficulties junior college students have understanding the transfer system and suggests a series of remedies," she said.

Ronald Vera of MALDEF said that over the past three years, the number of minorities entering the university system has declined each year. "This same trend happened five years ago in the UC system. It accepts very few minorities from junior colleges."

For example, said Blackwell, Compton Junior College, with 97 percent black enrollment, had only four blacks transfer to the UC system in 1982. Imperial Valley Junior College, which is 65 percent hispanic, had only five hispanics transfer to the UC system.

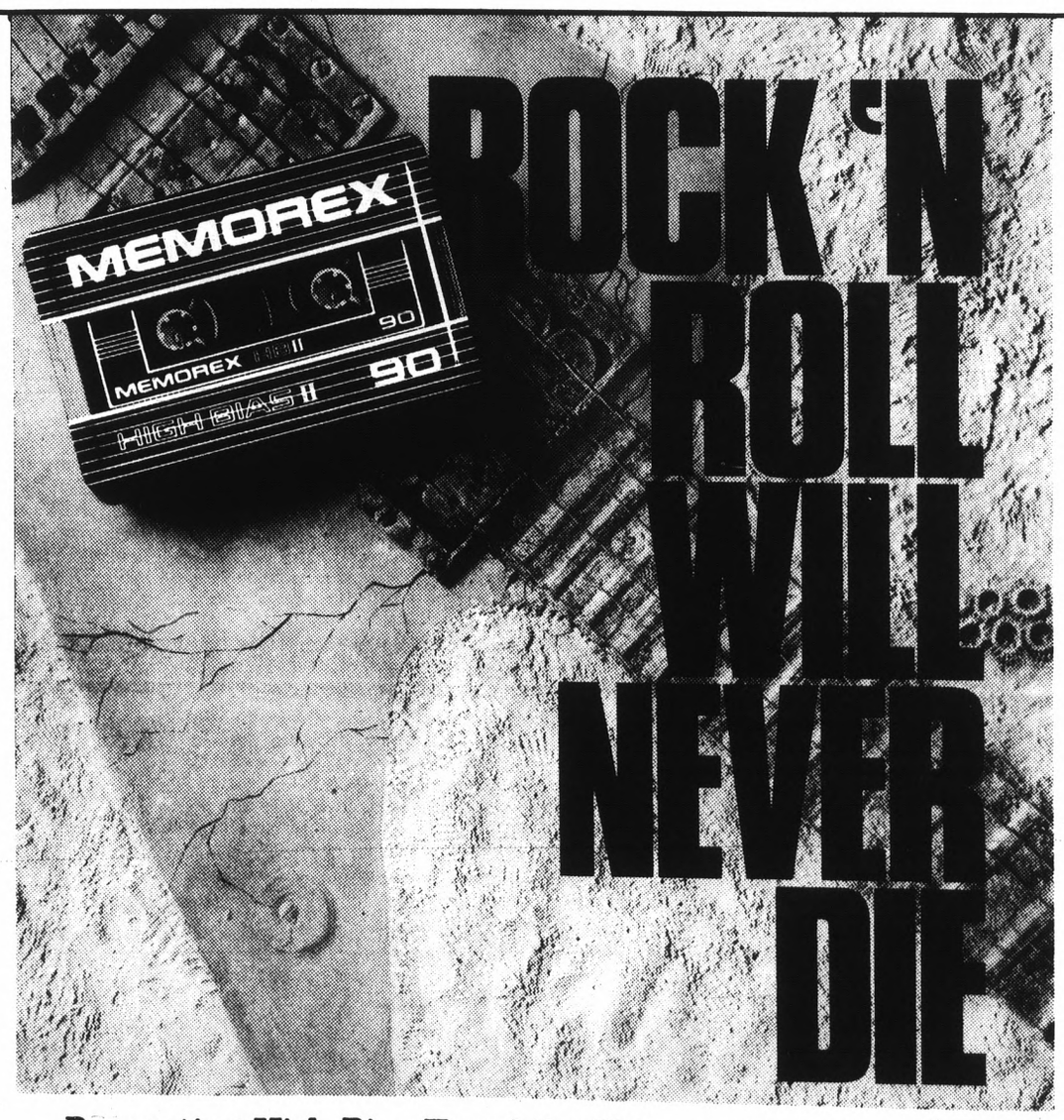
Making the transfer system easier is one of the organization's main concerns. "We want it explained to the students what requirements they need to transfer, early in their education," said Vera. "The junior colleges have no idea of the number of students transferring to four-year institutions."

Vera also said many minorities are not able to transfer because they are academically unprepared.

"Many junior college students run into a problem with four-year school departments," said Vera. "SF State's Computer Science department closes (applications) off early in the year, and the junior college student is unaware of this. Another problem is that many minority students receive financial aid for three years at junior colleges and expect to transfer and still be eligible for financial aid two additional years, when this is not the case. This presents another burden."

The petition pinpoints problems such as unclear brochures, lack of counseling regarding university and state admission requirements, as well as lack of minority programs and inadequate academic preparation.

The petition recommends transfer hopefuls be identified and counseled and that junior college identification numbers correspond with the university systems'. Public Advocates and MALDEF also recommend 25 junior colleges in California with the largest black and hispanic population start special programs to coordinate with the UC, state and junior college systems.



Presenting High Bias II and the Ultimate Tape Guarantee.
Memorex presents High Bias II, a tape so extraordinary, we're going to guarantee it forever.

We'll guarantee life-like sound.
Because Permapass,™ our unique oxide bonding process, locks each oxide particle—each musical detail—onto the tape. So music stays live. Not just the 1st play. Or the 1000th. But forever.

We'll guarantee the cassette.
Every facet of our cassette is engineered to protect the tape. Our waved-wafer improves tape-wind. Silicone-treated rollers insure smooth, precise tape alignment. Housing is made strong by a design unique to Memorex.

We'll guarantee them forever.
If you are ever dissatisfied with Memorex High Bias II, mail us the tape and we'll replace it free.

YOU'LL FOREVER WONDER,
IS IT LIVE, OR IS IT MEMOREX

MOPEDS
SALES PUCH RENTALS
SKILLED MECHANICS SERVICING ALL MAKES AND A COMPLETE LINE OF ACCESSORIES AT THE ONLY MOPED STORE IN SF
THE MARVELOUS MOPED
640 STANYAN ST. ▶▶▶ 751-4100

EXPERIENCE PIRRO'S CRISPY, TASTY OLD STYLE PIZZA
THE ULTIMATE PIZZA.
$2. off the purchase of any size pizza with this ad.
Limit one discount per family per visit. Offer expires December 30, 1983.
Pirro's
Pizzeria & Italian Restaurant, 2244 Taraval Street, (Between 32nd & 33rd Ave.)

'Moonie' trumpets intentions

By Alex Neill

Jerome Trumpet, an SF State student nd member of the Unification Church who started a noon-hour speech outide the Student Union last Thursday by inging "Island in the Sun," hopes to be he next Associated Students president.

The 29-year-old "Moonie," who eclared his support for President Reagan, the U.S. invasion of Grenada, U.S. involvement in South Africa and sreali actions in Lebanon, confirmed umors that he is planning to run for AS resident in the spring.

As the former AS President of City ollege of San Francisco last spring, Trumpet announced, "I finished my job t CCSF and now I am moving over to F State."

Trumpet got a few cheers at the rally or his fair rendition of "Island in the un" but got only jeers for his political iews and campus criticisms. He also as constantly interrupted by shouts of U.S. out of Grenada now," and Moonies off campus."

Trumpet is president of the campus hapter of the Collegiate Association for he Research of Principles, which is affiliated with the Unification Church, a eligious cult founded by the Rev. Sun Myung Moon whose followers are comonly referred to as "Moonies."

Trumpet had to repeatedly remind embers of the crowd who heckled him or his association with the Unification hurch, "I am here to speak as a native renadian, not as a member of the nification Church."

He said the people of Grenada supported the U.S. invasion of the Caribean nation because "they prefer a heocratic way of life and a democracy s opposed to the atheism of the Communists.

"When the people of Grenada saw hose men in blue, those U.S. soldiers nd sailors marching in the streets, well, ey were like the God to the people."

The crowd reacted loudly with aughter, boos, hisses and catcalls.

Trumpet, dressed in a loose fitting rown plaid suit with a rust-colored tie nd wearing scuffed black shoes, stopped to dab sweat off his forehead as the eckling intensified.

"I want to speak on the other side of e coin because this campus is becomg increasingly imbalanced — lopsided ith Marxism," he said.

The booing then became so loud rumpet could hardly be heard and he offered to let his critics in the audience speak as a gesture, he said, "to show my respect for freedom of speech."

Several people got up to speak in protest of Trumpet's remarks and the U.S. invasion of Grenada, including Pat Wright, an unsuccessful mayoral candidate.

"If Ronald Reagan is so concerned about democratic institutions, then why doesn't he invade South Africa?" Wright asked, getting a loud cheer from the crowd. Trumpet earlier said he favored U.S. activities in South Africa as "essential to the maintenance of democracy there."

Trumpet, who is black, accused the current AS administration of being "a bunch of domineering, violent student radicals who discriminate against whites."

AS President Derek Gilliam's only response to Trumpet's charge was, "He can say anything he wants to."

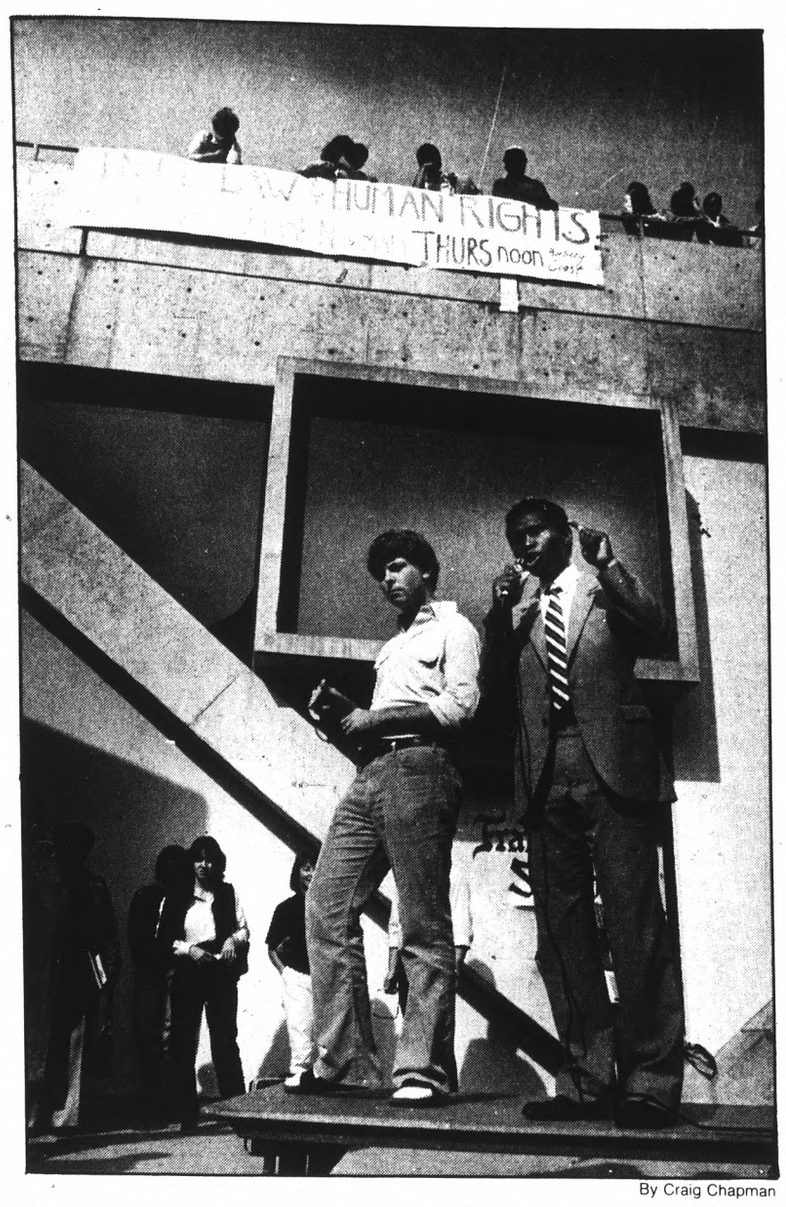
Harold Henderson, AS vice president, told Trumpet after the speech, "I'm glad you spoke today so people can see how ignorant you are."

A Palestinian student, incensed by Trumpet's support of Israeli action in Lebanon asked, "What would you do if some people took over your home?"

"I would call Ronald Reagan to rout them out," Trumpet replied.

Troy Patterson, a junior English major at SF State, asked Trumpet, "Do you believe Sun Myung Moon is Jesus Christ reincarnate?"

"No," said Trumpet, "he is greater."



By Craig Chapman

An SF State Student, Scott Holloway (left) questioned the beliefs of Jerome Trumpet during his speech last Thursday.

Provost discusses views

Ianni is used to working with controversy

By Marilee Enge

From behind his desk in his fifth floor office of the New Administration Building, Provost Lawrence Ianni can see across campus and beyond to the ocean. Thursday afternoon, a demonstration on the Student Union plaza caught his attention. "I'm trying to read that sign," he said of a banner that hung above the crowd. "If it's important we'll hear about it."

Ianni has a clear view of campus activism from his office but it is internal issues at SF State that occupy his time. Controversy is a continuous event of a provost's life according to Ianni, SF State's chief academic officer. "There's always somebody grieving, threatening to sue, feeling that they've been done wrong."

Ianni seems to take controversy in stride. Provost since 1978, ("I was appointed one day before Proposition 13 passed."), he has grown accustomed to dealing with a shortage of funds for the many campus interests. "I ain't never had it no other way than up against the wall," said Ianni, a linguistics expert, relishing the roll of the triple negative.

He came to SF State in 1975 from Indiana University in Pennsylvania because "I was restless and the position of SF State sounded interesting.'

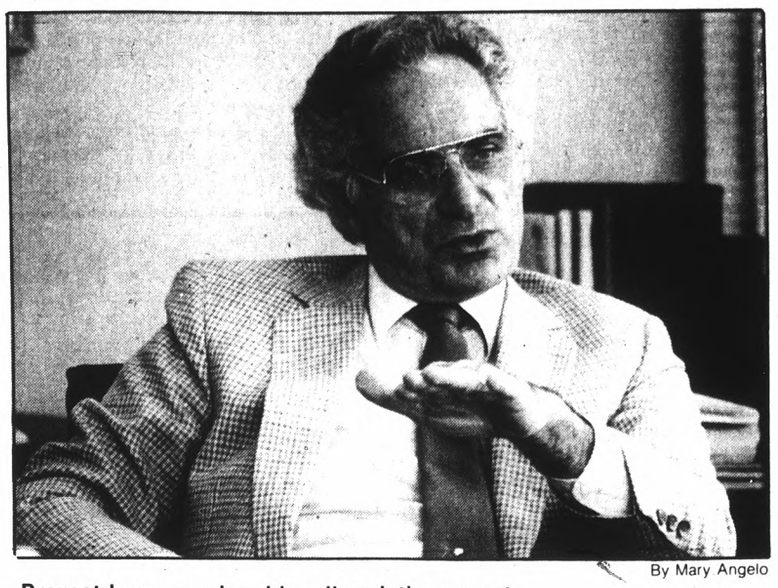
Ianni, 53, grew up in a steel town on the outskirts of Pittsburgh. "That part of the United States that H.L. Mencken called the ugliest place in America." He worked summers in the steel mill to put himself through college. "It was easy to do in those days," he said.

'one of the disturbing things about what's happening to higher education in the United States is that it is becoming much less available to people of modest means. If I hadn't been able to pay my own way, my parents couldn't have done it," he said.

Like most English majors, he "became an English major because reading books was what I liked to do. My main passion was Edgar Allen Poe. It was very much suited to my temperament as a n adolescent."

He received a bachelor of arts degree from Clarion College in Pennsylvania, a small teacher education college, where he played football, belonged to a fraternity, and met his wife whom he married when he was a senior.

At Case Western University in Cleveland, Ohio, he earned a masters and doctorate degrees in linguistics. "I found I wanted to approach literary criticism from a more objective point of view. My first graduate school experiences with literary criticism made me feel like I was wading through acres of whipped cream." He said he likes the fact that lingistics has a foot in the sciences and humanities. His favorite instructional areas are the psychology of language, the history of English, syntactics and dialects.



By Mary Angelo

Provost Lawrence Ianni is a linguistics expert.

After 15 years as an instructor and administrator at Indiana University, "One Sunday I picked up the New York Times and the position at SF State was advertised and I applied." Ianni was Dean of Faculty Affairs for three years before he was appointed Provost.

As provost, an academic term for vice-president, Ianni is responsible for the class schedule, hiring and retention of faculty contracts. A major recent project was the reallocation of classroom and office space — a complicated and unpopular process because for every program that gains space, another one loses space.

Ianni considers physical facilities and lack of space the most serious problem at SF State. "This campus is overcrowded and poorly arranged. The buildings are of much less satisfactory design and adequacy than I find on all of our sister campuses in the system," he said.

The problem exists, he said, because SF State was designed for 7,000 full-time students and there are currently 18,000. He compared SF State to San Diego State and Long Beach State which "have acres of well-spaced buildings designed for a large urban campus."

Ianni said if he could have one wish he would like a new library and enough money to convert the present library to classroom and faculty office space. "That's when I'm daydreaming," he said.

According to Ianni, inadequate space causes professors to be crowded and "drives them away from campus, making them unavailable to students" and "contributes to the grouchiness around here.

Grouchiness has been developed to a fine art here," said Ianni, who himself often appears grouchy. "Institutions develop character. The personality of this place is that of a curmudgeon."

Mystery car is coming

What has front-wheel drive, rack-and-pinion steering, fuel injection, seating for five and gets 52 miles per gallon on the highway? (Hint: it also has aerodynamic styling and a base sticker price of $5,975.)

Answer this riddle correctly and you could win a pair of tickets to the concert of your choice in a drawing to be held Nov. 18 in the Student Union.

The "mystery car" will be parked outside the Barbary Coast, in the Student Union lobby from Nov. 15 to 18, as part of the initial phase of a public relations campaign sponsored by an anonymous automobile company and the SF State Advertising Club.

The campaign — conceived by business majors Peter Gunn, Edgar de Leon, Kim Shugart and Stuart Nyman — was one of 10 selected by the manufacturer in a competition that attracted entrants from 50 universities across the nation.

The campaign consists of a four-part program, in week-long segments, culminating in a Christmas Fair to benefit the city's homeless.

Sometimes something simple can lift you so high.

The Color Purple

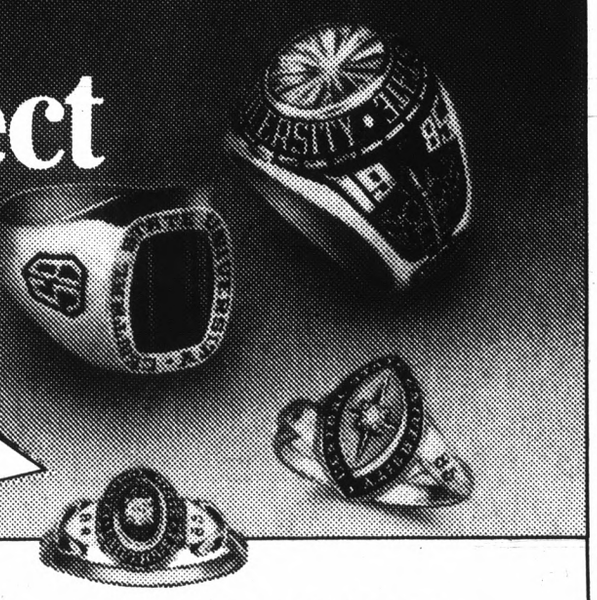
The Pulitzer Prizewinning novel by Alice Walker

ALSO WINNER OF THE AMERICAN BOOK AWARD FOR FICTION

The smash bestseller, now on sale everywhere.

POCKET BOOKS

Your free diamond ring... makes the perfect gift.



This Week!

ARTCARVED® CLASS RINGS, INC

Now when you buy any ArtCarved college ring, you not only get one ring loaded with style and quality, you get two. A great college ring—and a diamond fashion ring, FREE. It's a beauty—10K gold with a genuine 2 point diamond. Retail value—$60. The perfect way to express yourself, your style, or your feelings for that special someone. Available exclusively from your ArtCarved Representative for a limited time only.

Date 11/15-11/18 Time 10-4 pm Place Franciscan Shops

Deposit required. MasterCard or Visa Accepted.

© 1983, ArtCarved Class Rings, Inc.

GINAL DEFECTIVE

McGovern back for a second try

By Marilee Enge

Times have changed for the Democratic Party since George McGovern ran for president against Richard Nixon. In 1972, a single issue — ending the Vietnam War — was the focus of the election and many Democrats stood behind Nixon.

"Twelve years ago the country was torn in half. I doubt any Democrat could have been elected as long as that war was on," McGovern told reporters at the Fairmont Hotel Friday. "Nixon said he was going the end to war." Later he added, "I'm hoping the public is smarter than it was in '72. Nixon won by a landslide, but how many people are happy with Nixon?"

In 1972, the Democratic Party was a "party of hawks and doves," McGovern said, but in 1984, "the whole party will rally around the Democratic nominee."

McGovern's presidential campaign seems more aimed at the success of his party than at putting himself in the White House. By addressing issues more directly than the other Democratic candidates, McGovern said he's "trying to push the candidates in the direction I think they should be going."

The issue of America's "interventionist" foreign policy will win the election for the Democrats, McGovern said. Intervention in Nicaragua, El Salvador, Lebanon and Grenada will turn voters against the Republicans, according to the candidate who was one of the loudest opponents of the Vietnam War.

McGovern opposes all American participation in multi-national peacekeeping forces. "America and Russia should not be involved in the Middle East," rather peacekeeping forces should be composed of forces from neutral countries. "Any time you put American Marines on the ground in the Middle East you become a target for terrorists." Pulling the Marines out of Lebanon is a major issue of his platform at this point.

He also called for a "termination of all U.S. military operations in Central America," a nuclear freeze the "cancellation of the MX missile and the B-1 bomber," and a 25 percent reduction in Reagan's 1984 defense budget. "That is the biggest cut of any of the eight candidates," he said.

McGovern condemned the invasion of Grenada, calling it a "needless waste of life. The president said we went in to ave lives. I'm convinced that not one life was in danger. Now 13 Marines are dead."

On domestic issues, McGovern proposes "public works projects to put people back to work. I'd like to work unemployment down from 9.4 percent to 5.4 percent."

He cited the "necessity to put more money into public education," and called for the federal government to take over public welfare programs and leave state and local governments with education expenses."

By Roland Brown

In response to "3.5 million students who were eliminated from school lunch programs," McGovern said he wants to see all cuts in nutrition programs restored.

Calling President Reagan "the biggest deficit spender in the history of the country" he said, "The Democrats need to talk about balancing the budget."

Asked how he has changed since he ran for president in 1972, he said, "I'm wiser, more thoughtful. I have more perspective on politics in this country."

"I have to do well in the first three primaries to prove myself as a viable candidate. Unless you rate in the top four in the first primaries, you can't go the distance. I expect to do well."

Campus club aids McGovern

By Vernae Coleman

The only San Francisco committee to elect George McGovern president is here at SF State, stemming from a graduate student's dissatisfaction with the major Democratic candidates.

"What a boring race it would be with John Glenn and Walter Mondale," said Ed Emerson, a political science graduate who founded the committee this past September.

"Mondale is the front runner because the Democratic Party thinks he can win. Is that the only reason to support someone — because they can win? More and more people are turning to George McGovern for president," Emerson said. "They are beginning to see how specific and clear his ideas are."

The campus organization has about 20 members, 13 of whom are students, but they have no headquarters and they do most of their work in the community.

"We have foot soldiers going from door to door, and the idea of McGovern for president is snowballing," said Emerson.

The committee's goal is to get out and talk to as many people as possible. Emerson describes the organization as a "grass roots" operation. "We're the poorest of all the presidential campaigns," he said, "but when you have people, that's more important."

The money the committee uses is built through local fundraising and out of their own pockets. "Most of the local fundraising money goes for the national campaign of McGovern," said Emerson.

"I'm convinced McGovern will not get the nomination, but he's addressing issues that the other candidates aren't.

"If McGovern were president today, he would disengage U.S. troops in Central America and the Middle East," Emerson said. "Our prestige is not worth 200 to 300 lives. The human factor is overlooked.

Emerson said McGovern just doesn't want a nuclear freeze, he wants a nuclear fold down, "It's ridiculous to even have to talk about a nuclear freeze," said Emerson. "It's common sense type of thing.

"All the other democratic candidates are talking about cutting Reagan's defense budget increase by four percent to six percent," said Emerson. "But it is still an increase in defense spending. McGovern wants to cut the defense budget by 25 percent and have it done now. Let's put it into education."

Supervisor proposes two rent control amendments

By Ingrid Becker

Two proposals that would tighten San Francisco's rental laws by placing new restrictions on rent increases are being debated by tenant and landlord lobbying groups.

The proposed amendments to the San Francisco Rent Ordinance, introduced by Supervisor Harry Britt, would lower annual rent increases from 7 percent to 4 percent and establish vacancy control. A 10 percent limit would be placed on rent increases for vacant units. Currently, no such control exists and owners can increase the rent on a vacant unit any amount they wish.

Tenants Unions are being formed to support Britt's proposals. Both tenants' rights advocates and landlord advocates are directing mail campaigns to the Board of Supervisors and the mayor.

Rent control affects 66 percent of the households in San Francisco, according to a report by the San Francisco Neighborhood Legal Assistance Foundation. The foundation supports the amendments.

San Francisco's current rent ordinance, enacted in 1979, specifies the procedures for rent increases. The 10-member Rent Stabilization and Arbitration Board, appointed by the mayor, is responsible for enforcing the ordinance, conducting hearings on violations of the ordinance and negotiating tenant/landlord disputes.

A report by the legal assistance foundation shows a $214 increase in median rent, from $376 before rent control to $590 in 1982. Supporters of the amendment say the increase is necessary partly because of landlords' ability to arbitrarily raise rents on vacant units. The report also shows an increase of evictions since 1979, from an average of 2,252 a year to 5,163.

Mitchell Omerberg of Britt's office said the 7 percent annual allowable increase on rent must be adjusted.

"The 7 percent figure was based on a 15 percent inflation rate and was designed to protect tenants from arbitrary rent increases," he said.

Four percent is a more accurate figure, he said, because of a current lower inflation rate.

"As the general rate of inflation is subsiding, protection is diminishing with 7 percent," Omerberg said.

Joe Lacey, chairman of the Old St. Mary's Housing Commission, an umbrella organization for tenants rights groups, said, "The issue of rent control is a moral one. The elderly and those on fixed incomes are being forced out of San Francisco even at 7 percent."

Architects, developers, realtors and property owners in the 250-member Coalition for Fair Housing are opposed to vacancy control.

With such control, San Francisco property owners who are charging rent below market value will never be able to catch up. the coalition said, adding that control would inhibit construction and development and discourage owners from investing in their property for improvements.

Omerberg disagrees because all new construction is exempt from the restriction of the current ordinance and therefore will not be affected by any amendments. He said property owners would still be able to pass repair and improvement costs on to tenants under provisions in the current ordinance.

Russell Flynn, president of the rent board and a property owner, said vacancy control would create a bureaucracy and require registration of all rental units. He is in favor of tying rent increases to a national economic index with a maximum 10 percent increase and a minimum 5 percent increase.

Nearly 700 people poured into City Hall last month for a hearing on the proposals.

Ricardo Hernandez, program director of the rent board, said, "City Hall looked like a Republican convention." People were adorned with hats, balloons and buttons carrying slogans on rent control. The crowd arrived two hours before the scheduled meeting of the Planning, Housing and Development Committee. Britt said he was pleased with the number of tenants who were there.

"Tenants need to be active," Lacey said. "We live in a crisis situation, but it's a very long, slow process." He expects to receive support for the amendments from the supervisors. "I don't think we're going to lose," he said.

Eugene Jones, director of the Associated Students Legal Referral Center here, said 25 percent to 30 percent of students who use the center for counseling on legal problems have questions or problems about renting. Two of the staff volunteers, Michael Kerrins and Ron Greenberg, are working to establish a student tenants union on campus.

"We need a place to represent the special interests of students," said Kerrins. Both he and Greenberg said the biggest problem for students is a lack of information about their rights. They would like the union to be a source for information as well as an active lobbying group for tenants.

They are working with coordinators for city tenant coalitions and hope to receive approval and funding from the university to begin the union next year.

Monise Lee, West Coast Representative, HEBREW UNIVERSITY of JERUSALEM

will be on campus at the Hillel table, student union,

WEDNESDAY, NOVEMBER 16th, 11a.m.-1p.m.

to discuss programs at the Hebrew University,

and will be available to meet with students from 2-4 p.m.

at the HILLEL HOUSE 33 Banbury Dr.

call 333-4922 to schedule an appointment.

Order Your Jostens College Ring NOW...

NO PAYMENTS UNTIL FEBRUARY 1984!

• NO DEPOSIT
• NO INTEREST

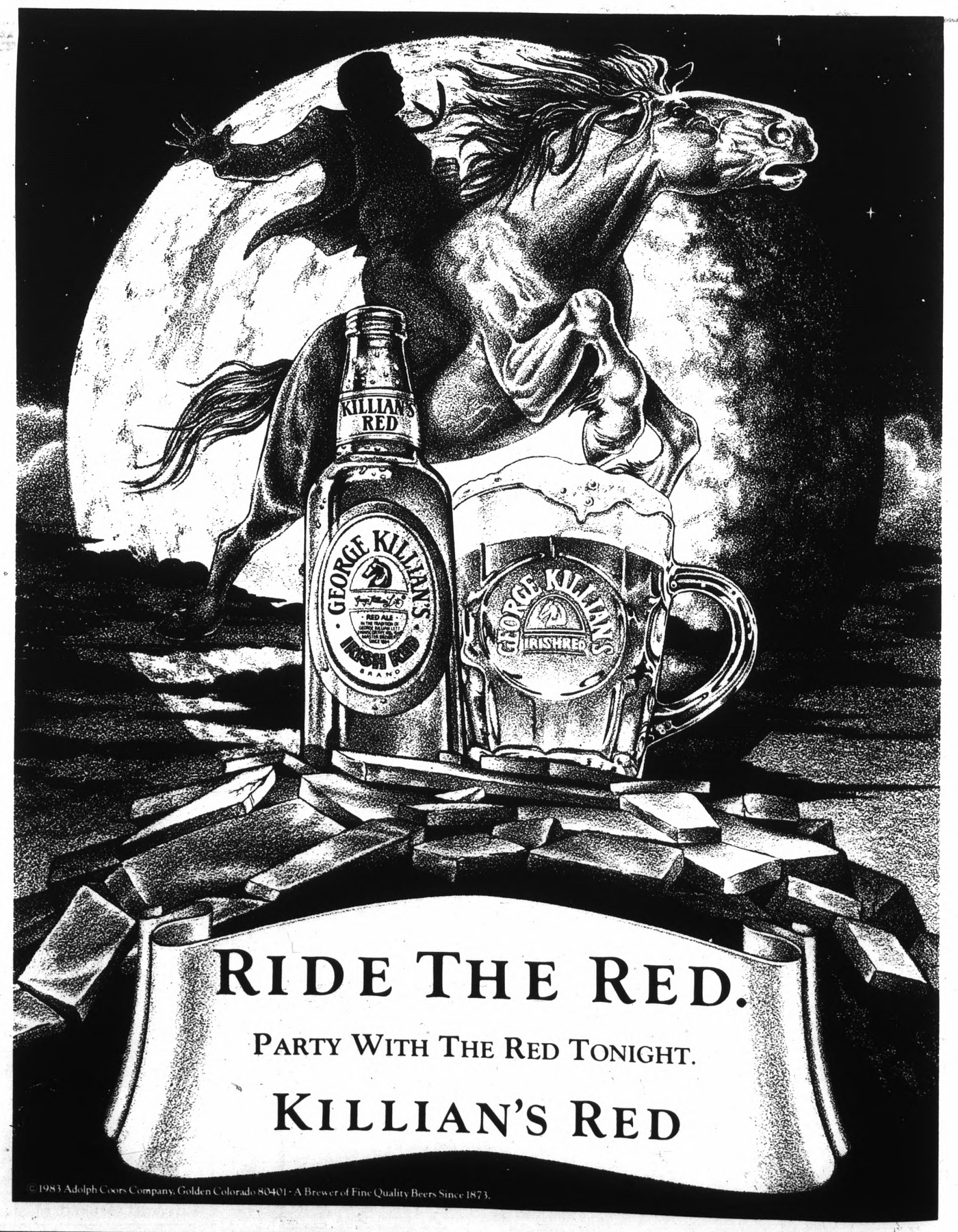
Ask Your Jostens Representative For Details

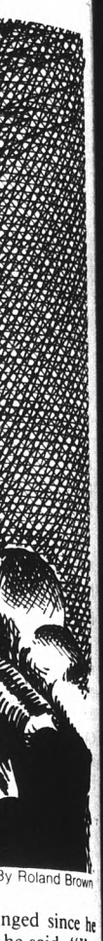
DATE Thursday 11/10-11/11

TIME 10:00-5:00 pm

PLACE Franciscan Shops

Josten's VISA MasterCard


KILLIAN'S RED
GEORGE KILLIAN'S
IRISH RED
GEORGE KILLIAN'S
IRISH RED
RIDE THE RED.
PARTY WITH THE RED TONIGHT.
KILLIAN'S RED
© 1983 Adolph Coors Company, Golden Colorado 80401 - A Brewer of Fine Quality Beers Since 1873.



By Roland Brown

nged since he
he said, "I'm
I have more
this country."
the first three
lf as a viable
ate in the top
, you can't go
lo well."

ms have ques-
enting. Two of
ael Kerrins and
ng to establish
n campus.
represent the
ts," said Ker-
berg said the
nts is a lack of
rights. They
e a source for
active lobbying

coordinators
and hope to
ding from the
ion next year.

This Week

TODAY

"In the Boom Boom Room," a contemporary play by David Rabe, continues though Nov. 13 at the Studio Theater. Admission is $3 and $4. Curtain time is 8 p.m., 2 p.m. on Sunday. For information and reservations call 469-2467, from noon to 4 p.m. weekdays.

The Looters play the Union Depot at 5 p.m. Free.

"Gandhi" shows today and tomorrow in the Barbary Coast, at 4 p.m. and 7 p.m. Admission is $2 and $2.50

A film and discussion, "In the Nuclear Shadow: What Can the Children Tell Us?" is presented at 4 p.m. in HLL 362. Free.

Charles G. Sibley, a Yale ornithologist, speaks on "Phylogenies of Primates and Birds: Reconstructions of Evolutionary History Based on DNA Comparisons" at 3:40 p.m. in Room 201 of the Science Building. Free.

FRIDAY

City College of San Francisco presents Bertolt Brecht's "Edward II," at 8 p.m. Additional show dates are Nov. 12, 18 and 19. Matinees are at 2:30 p.m. on Nov. 16 and 20. For information and reservations, call 239-3339.

The World Affairs Council presents a one-day conference in San Francisco entitled "New Missiles for NATO: Why Now?" Admission is $12 and $15. For information and registration call 982-2541.

Presidential candidate Ernest Hollings speaks at noon in the Ralston Room of the Sheraton Palace Hotel. For information and reservations call 362-4903.

San Mateo County Freeze/Peace Action, among others, presents the film "What About the Russians?" and a talk by Alexander Sakharov at 7:30 p.m. at Notre Dame Theater, 1540 Ralston Ave., Belmont. Admission is $2.50. For more information call Jayne Mazur at 342-3404.

SATURDAY

The Pro Arte Quartet from the University of Wisconsin at Madison conducts a master class, 3 p.m. to 5 p.m. in Knuth Hall. Call 469-1431 for more information.

The Pro Arte String Quartet performs at 3 p.m. in McKenna Theatre. Free.

MONDAY

Our own President Chia Wei Woo speaks on physics and astronomy at 4 p.m. in Thornton Hall 327. Free.

Local computer dealers show their wares at the Microcomputer Faire from 9 a.m. to 3:30 p.m. in the Barbary Coast.

The Commonwealth Club presents Hoover Institute scholar Peter Collins at noon, speaking on the Euromissiles, and San Francisco Planning Commission President Tobi Rosenblatt at 5 p.m., in the club's office at 681 Market St. Admission varies. Call 362-4903 for information.

TUESDAY

"Mad Max" shows at 4 p.m. and 7 p.m in the Barbary Coast. Admission is $2 and $2.50.

A job search workshop on resume writing takes place from 9 a.m. to 11 a.m. Sign up in Old Administration, 211.

WEDNESDAY

"Trojan Women" and "Hecuba" play the Little Theater through Saturday at 8 p.m., with additional 2 p.m. shows on Saturday and Sunday. Free.

University of Bologna Professor Ezio Raimondo lectures on "Il Problema del Raccontare" at 10 a.m. in the De Bellis Collection, Library Building, sixth floor.

"Season of Thunder," a new documentary about the political struggles of the tribal Igorots of the Philippines, shows at 7:30 p.m. in the Women's Building, 3543 18th St. Call 548-2546 for information.

A film and commentary on the coexistence of religion and the state in Romania is presented at 7:30 p.m. at St. Francis Lutheran Church at 152 Church St. Free.

Ralph Goldman, University of California, San Francisco professor of political science, speaks on "Arms Control and Renewed Soviet-American Tensions" at 5 p.m. at the Commonwealth Club, 681 Market St. Call 362-4903 for information.

Compiled by Rebecca Bailey

Vendors

Continued from Page 1.

the vendors $400 per month or 10 percent of the vendor's gross revenue (whichever one is greater) under a two-year leasing term.

Some of the committee members, however, foresee difficulties in charging the vendors a percentage of their gross profit.

"In order to collect a percentage of their revenue we might have to install cash registers to make sure everything is being done in a fair and equitable manner," said Johnson.

Many of the vendors, on the other hand, seemed to be unsatisfied with the two-year leasing terms and expressed a preference for five-year leasing terms. Their spaces would go up for bid at the end of the rental period.

"I won't be able to compete in the bidding against a large business that might be interested in my space," said Dain Edwards, owner of one of the clothing shops on the west side of the building.

Edwards also expressed concern over Saga Food Corp's possible interest in these vending spaces, saying he didn't want any one business to "have a monopoly on any of the vending services."

Saga Foods operates the Student Union's Gold Coast Restaurant and the Delicatessen. Saga pays about 11 percent of its total sales to the Student Union.

"We're not too interested in the alcove spaces right now," said Kirt Ingram, a food-service manager for Saga Foods.

Nevine Kardouche, owner of La Noisette Natural Foods, said she hopes rents don't go up too much.

"We're providing a service to the students in terms of variety and convenience. We're also an example to students of how to run a small business. I hope we won't have to leave because we can't afford the new rents,"

Many of the vendors also said they would like to see the Student Union repair the leaks in the awning over their spaces and possibly extend the overhang during the rainy season.

The recommendations will be finalized in a special committee meeting on Tuesday. Johnson said he hopes to bring a proposal before the SUGB in two weeks.

Feinstein

Continued from Page 1.

tionally lively mayoral races.

"This is the easiest election any mayor in this town has ever had," said Brown.

Feinstein won a landslide victory with 80 percent of the votes. According to Jay Patterson, registrar of voters, voter turnout was only 37.9 percent. Referring to her easy victory, Feinstein said her real political opponents "took a look at the race and decided not to run, and I'm grateful."

Feinstein's opponents were Cesar Ascarrunz, a nightclub owner and businessman who unsuccessfully ran for mayor in 1979; Gloria LaRiva, a printer and socialist; Pat Wright, a PG&E maintenance worker and member of a socialist party; Brian Lantz, a consultant and writer who ran under the auspices of the National Democratic Policy Committee, a group which favors development of a particle-beam space weapon; and Carrie Drake, a clerk-typist for the city whose name appeared on the ballot but conceded defeat earlier and shifted support to Wright.

Feinstein told her supporters that two of her greatest priorities for the next four years would be to create more housing and improving the reliability and service of the Municipal Railway system.

With all ballots counted, Feinstein had 117,416 votes; Ascarrunz, 10,704; LaRiva, 7,632; Wright, 4,562; Lantz, 3,533; and Drake, 2,697.

District Attorney Arlo Smith, 56, was re-elected with no opposition. He received 113,996 votes. Smith's confrontation with police earlier this year in North Beach after a drinking bout and past dissension within his office proved to be no issue against his track record. The district attorney's office, which is mainly responsible for prosecuting criminals, has been credited with increasing the number of criminals brought to justice.

Sheriff Mike Hennessey, 35, also won re-election. His only challenger was Evelyn Lantz, who was supported by the National Democratic Policy Committee and whose husband ran for mayor.

Hennessey, who also ran on his four-year track record, emphasizing his effective administration of the county's jail system, received 92 percent of the votes, 121,076.

Hennesey has been credited with a sharp decrease in jail suicides and escapes. He also implemented a weekend work furlough program for first-time minor offenders that helped curb jail overcrowding.

Ballot

Continued from Page 1.

ballot pamphlets in Spanish and Chinese.

Proponents argued that English-only election materials would help unify U.S. citizens of all nationalities, while opponents said the multi-lingual ballots encourage minority participation.

Similarly, the approval of Proposition N will require city officials to send a message to the federal government urging withdrawal of military support to El Salvador.

Although Proposition N had little organized opposition, it passed with only 53 percent of the vote, or 79,878 votes for it to 71,236 against it.

With the passage of Proposition A, recalling an elected city official will be more difficult. Receiving 75 percent of the vote, the city charter amendment changes the petition signature requirement to 10 percent of the city's registered voters rather than 10 percent of the total votes cast for the mayor in the last election.

The attempted recall of Mayor Dianne Feinstein in April prompted this action.

In another attempt to amend the city charter, Proposition C, which would have created a city library department for the visually impaired, was defeated. Opponents said the current services at the Presidio Branch adequately meet the needs of the blind and others who cannot use printed books.

Women

Continued from Page 1.

nies for my family.

When a 1981 military sweep in the city forced them to continue their political flight, they sought refuge by hiding in mountains and ravines because they didn't have a home.

She told of how the Guatemalan army would burn crops which refugees would comb through nightly looking for food and thus were "forced to survive on weeds, roots and even worms."

But she was proud to tell of URNG's fight against oppression amidst the continuing military supression of General Mejia Victores, who supports the Reagan administration's Central American policy and has vowed to help the president execute those policies.

Alvarez said the United States is indirectly sending military aid to her country via Taiwan, Chile, Honduras and El Salvador.

"You, as people of the United States, have a great responsibility to the people of Guatemala," she said. "Only you can help stop the continuing intervention in Central America. The lives of so many Guatemalans are in your hands."

We're Back!

14 Kt. Gold

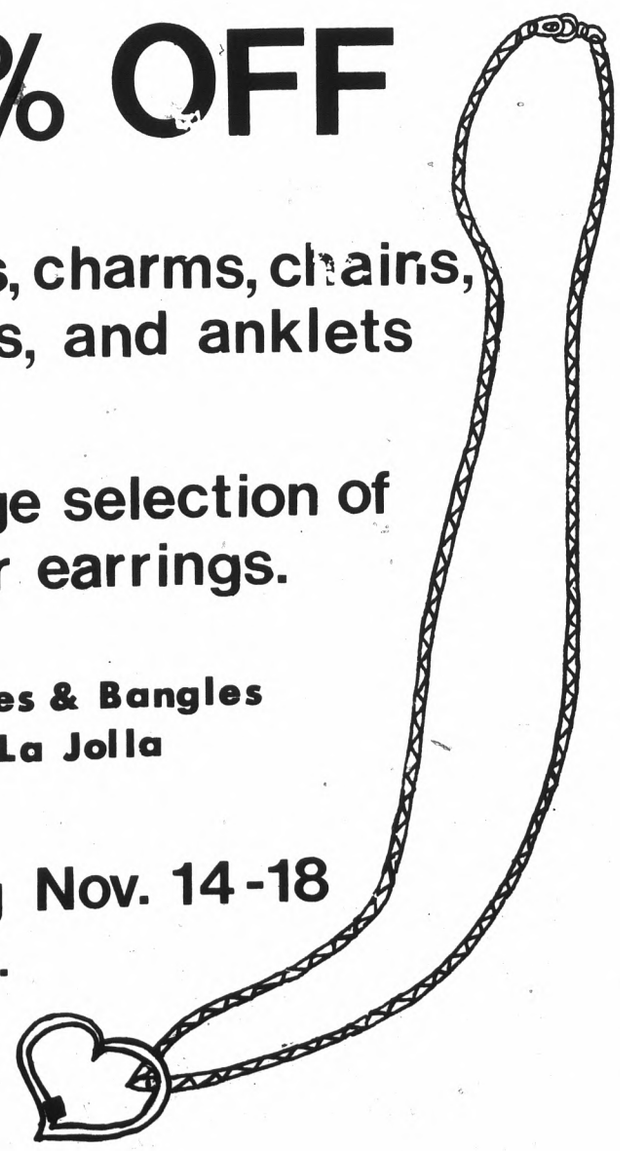
50% OFF

All rings, charms, chains, bracelets, and anklets

Also large selection of Designer earrings.

Baubles & Bangles of La Jolla

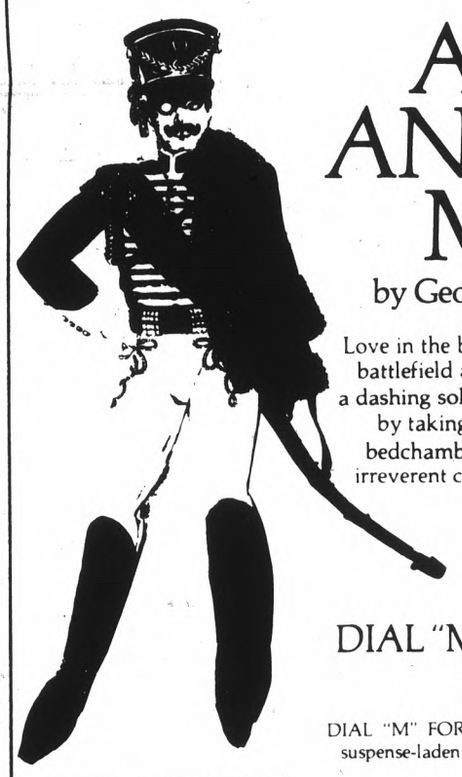
Showing Nov. 14-18
9-4 p.m.



Franciscan Shops
More than a Bookstore
Main Floor · Student Union

50% OFF FOR STUDENTS AT ALL A.C.T. PRODUCTIONS

SAN FRANCISCO'S WORLD-FAMOUS
AMERICAN CONSERVATORY THEATRE



ARMS AND THE MAN
by George Bernard Shaw

Love in the boudoir and heroism on the battlefield are roundly satirized when a dashing soldier escapes the heat of battle by taking refuge in a young lady's bedchamber in this deliciously witty, irreverent comedy of military manners.

Costume sketch for Arms and the Man by Michael Casey.

DIAL "M" FOR MURDER
by Frederick Knott
OPENS NOV. 22
DIAL "M" FOR MURDER is the most spine-tingling, suspense-laden murder mystery in stage literature.

Discount available for *A Christmas Carol* ½ hour before curtain only.
AMEX, Visa & MasterCard Accepted. ($1 service charge per order.)

CALL THE A.C.T. BOX OFFICE
(415) 673-6440

	Fri & Sat Eve	Mon Thurs Eve Wed & Sat Mat	Previews
A Orchestra B Front Balcony	19.50	17.50	14.00
C Side Balcony D Balcony (H-M)	14.50	12.50	10.00
E Rr. Balc. (N-P) F Gallery	8.50	6.50	6.00

NOVEMBER

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1 Arms 8:00	2 Arms 2:00 Arms 8:00	3 Arms 8:00	4 Arms 8:30	5 Arms 2:30 Arms 8:30
6	7 Arms 8:00	8 Arms 8:00	9 Arms 8:00	10 Arms 8:00	11 Arms 8:30	12 Arms 2:30 Arms 8:30
13	14 Arms 8:00	15 Arms 8:00	16 * Dial M. 8:00	17 * Dial M. 8:00	18 Arms 8:30	19 * Dial M. 2:30 Arms 8:30
20	21 * Dial M. 8:00	22 Dial M. 8:00	23 Arms 2:00 Arms 8:00	24 Thanksgiving No Perf.	25 Dial M. 8:30	26 Arms 2:30 Dial M. 8:30
27	28 Dial M. 8:00	29 Arms 8:00				

*Indicates Low Priced Preview

Name _____
(Please note, if using a credit card, print your name exactly as it appears on your card.)
Address _____
City _____ State _____ Zip _____
Day Phone _____ Night Phone _____

PLAY	1st DATE	2nd DATE	SECTION	#TIX	@ PRICE	= $ TOTAL
					@ $	= $
					@ $	= $
					@ $	= $

☐Enclosed is my tax-deductible donation of $ _____
☐I enclose a check payable to A.C.T. $ _____
Please charge to my ☐AMEX ☐Visa ☐MasterCard Total $ _____
Card No. _____ Exp. Date _____
Please enclose a self-addressed stamped envelope.

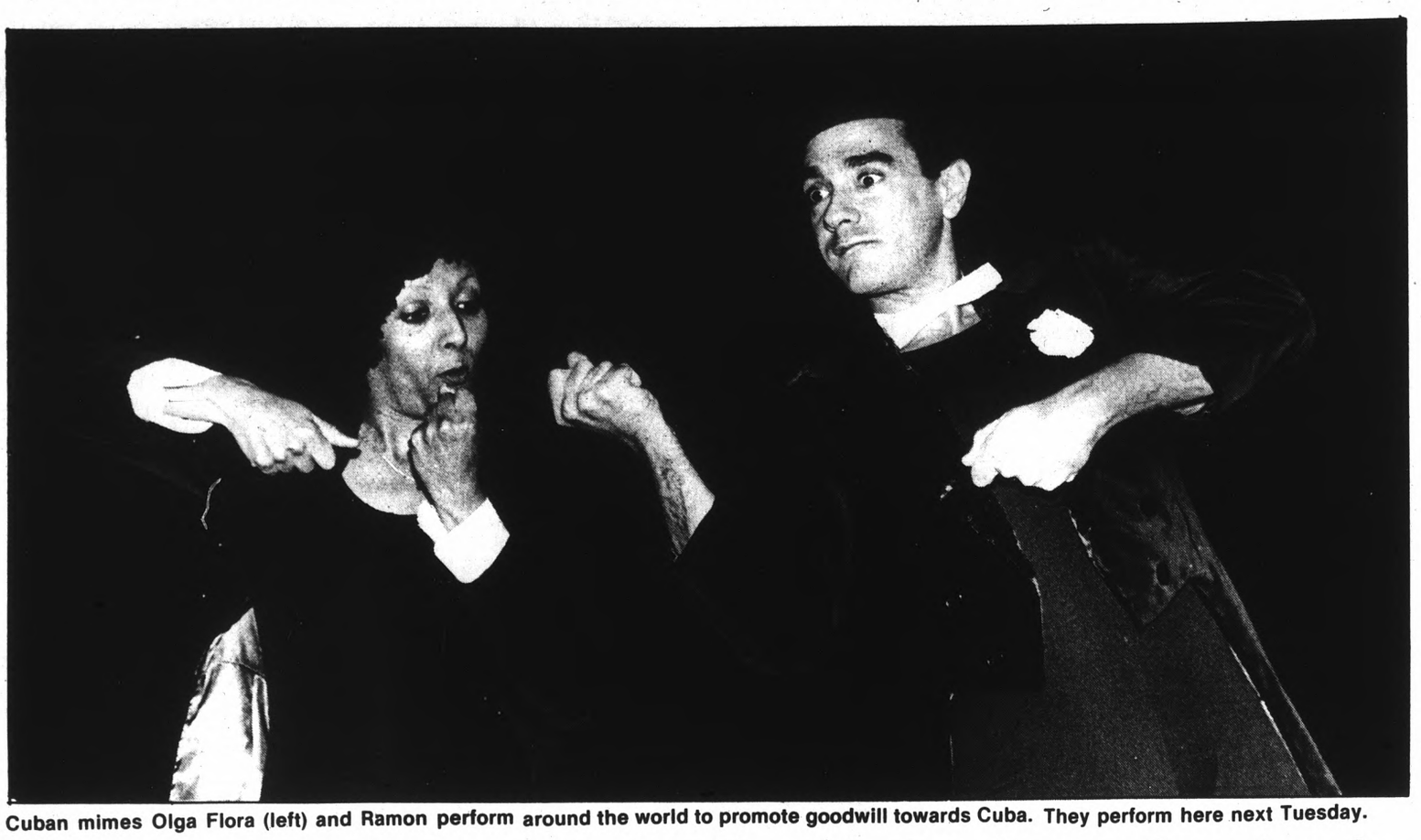
This offer pertains to full-time students, 17 years or older.
2 TICKETS PER STUDENT WITH I.D.
No refunds/no exchanges.
Subject to allotment availability.

Group Discounts
771-3880

Mail to: A.C.T. Box Office, 450 Geary Street, San Francisco, CA 94102

Arts

Gestures communicate history of Cuba



Cuban mimes Olga Flora (left) and Ramon perform around the world to promote goodwill towards Cuba. They perform here next Tuesday.

By Nora Juarbe

"Expressions of Cuba" is a portrayal of Cuban history and cultural traditions performed in pantomime by Olga Flora and Ramon, two of Cuba's best pantomime artists. The pantomime duo will perform in the Barbary Coast Nov. 15 from noon to 2 p.m. Suggested donation, $1.

Olga Flora and Ramon have been performing for 22 years and are the directors and founders of the Pantomime Theater of Cuba.

They teach at Cuba's National School of Art and at the School of Theater Instructors, Universtiy of La Habana.

They have toured throughout Latin America and Europe and are making their second visit to the United States.

At a time when relations between the U.S. and Cuba are taut because of the invasion of Grenada, Olga Flora and Ramon stress the importance of their U.S. tour as a way of maintaining the door of cultural exchange open.

Their performance next Tuesday on campus is being sponsored by La Raza Student Organization and Theatro Latino, a hispanic Mission community theater.

With gestures and motions, Olga Flora and Ramon protray the struggles of life for the street vendors before the Cuban Revolution in their rendition of the "Peanut Vendor." Street vendors. were common during that period selling their merchandise with chants, which later gave birth to the type of typi song called "El Pregon" ("the Barter"

Their entire performance is co plemented with a rich musica background of taped popular Caribbe rythms such as 'El Manicero' by Cub composer Moises Simons and form classics such as Tchaikosky's "Fi Piano Concerto." Perfomed in t classical, comedy-style of mime, O Flora and Ramon depict machismo "Auto-Stop."

In all of their original pieces they i corporate the variety of style in the pa tomime tradition and reflections Cuban lifestyles. Their performance "The Fisherman" is an illustration man's struggle with nature.

Even though Ramon said their work not an expression of political criticis he hesitantly added. "All artistic e pressions are political. Everything, e cept staying home and doing nothing a political expression."

After their performance they w answer questions from the audience. interpreter will be available. During th U.S. tour they will also perform a conduct workshops on pantomime st and techniques at the Mission Cultu Center.

They will extend their U.S. tour performing and conducting worksho on pantomime style and techniques the Mission Cultural Center, an ev sponsored by Theatro Latino and the I stitute for Cultural Exchange.

Ghostwriter unveils first book under his own name

By Gordon Sullivan

People write novels for different reasons — for money, for the thrill of seeing their work in print.

Eric Maisel is familiar with both of these. Before receiving his master's degree in creative writing from SF State in 1980, he ghostwrote "The Black Narc," a mystery, and "Biorhythm," a non-fiction work. He said he could have been a successful ghostwriter.

But Maisel had other reasons for writing. His literary models are the great Russian novelists of the 19th century whom, he said, "were looked to as arbiters of morality. You would turn to Tolstoy or Dostoevsky to fathom moral questions."

In this spirit, Maisel wrote "Dismay," his first novel published under his name.

Much of the book concerns high school teacher Daniel Davidson's relationships with women. Relationships between men and women have been Maisel's central theme since he wrote his first novel, one of many never published, while working as a counselor at the Veteran's Administration in Boston in 1973.

When such relationships fail, said the novelist over a cup of coffee, it is often the man's fault. "Men feel honor-bound to have all the affairs presented to them," he said.

That certainly applies to the character Davidson, who has an affair with a high school student while contemplating marriage to another woman. The affair is characteristic of his life which, told in flashbacks, is marked by carelessness — a failed first marriage and a daughter he rarely visits.

Eric Maisel, SF State student, hopes to make his living writing.

This carelessness and inattention to moral standards is shared by the novel's other adults, many of whom are also high school teachers. All seem lost and isolated from one another, in a moral wilderness.

To these people the high school students turn for guidance. Their inability to provide any is at least partly to blame for the suicide of one of the students at the end of the novel.

"Dismay" is set in San Francisco, which makes it especially interesting for local readers who will recognize their city and neigbors transformed into literature. Maisel has lived here since 1975. Before that, he lived in Oregon and New York City, where he was born in 1947.

The isolation of the novel's characters is underscored by the way some of them speak: in monologues directed as much to the reader as to one another.

"Writing speech that way was a gamble," said Maisel. It seems to work, although occassionally the reader is overly aware Maisel is aiming at creating art, rather than just telling a story.

The novel is based on a manuscript Maisel wrote while a creative writing student at SF State.

Although Maisel spent five years in that program, his life hasn't been that of the cloistered student. He enlisted in the Army in 1965 and spent time in Korea. In addition, he spent 1974 wandering around Europe.

"I thought of myself as 'the Mysterious Stranger,'" he said with a laugh. "I loved Paris, of course."

"Dismay" is a polished work. Everything fits. Everything flows.

"One of the advantages of not getting published," said Maisel, "is that you have a lot of time to work on a manuscript."

Another consequence, of course, is that writers must sometimes choose other careers. Maisel wrote "Dismay" while his second wife worked as a teacher, supporting him and his two-year-old daughter. Maisel also has a 13-year-old son by his first wife.

But now, Maisel said, he may have give up writing to help support his fa ly.

"In 12 years of writing, I probab haven't earned $7,000," he said, "wh is not a living."

For this reason, Maisel is curren taking 18 units as an undergraduate psychology at SF State.

If "Dismay" and two other novels be published by San Francisco's M Press are financially successful, he stick to his first love, writing. But if h he plans to go on to the master's p gram in a field in which, judging fr his novels, he will have insight: marri counseling.

"Dismay" is available for $5.95 in Franciscan Shops.

Dancers ignite show with sparks

By Vernae Coleman

A lukewarm beginning to "Dance 'High'" gave way to an electrifying performance by the talented cast of Dance Action last weekend at McKenna Theater.

Dance Action is an organization comprised of local artists and dance companies. The program, with choreography by Lucas Hoving, Victoria Morgan of the San Francisco Ballet and Melinda Bach of the Marin Ballet, had seven different pieces, all individually choreographed.

The program began with "Beat Suite," a rock'n'roll piece with five dancers strutting back and forth across the stage to the music of Raybeats. This modern funky dance routine displayed the uniqueness of the individuals. Choreographed by Jan Van Dyke, it was a fun segment but became predictable after the first five minutes.

Bach choreographed the next piece, "Anima," danced by members of the Marin Ballet. This beautifully performed piece was danced with a scarlet cloth woven among the dancers. The intensity of the music of Catalani and Verdi suggested a rise and fall of the dancers' souls.

The third piece, "Gate of Heaven," was choreographed by Brynar Mehl. Based on a biblical verse, this show represented dancers floating in limbo. Some floated away and others remained. The blue body-suits worn by the dancers and the soft, mysterious lighting created an eerie effect with the music of Penderecki.

Lasting about 15 minutes, it instilled a sense of emptiness and fear.

The first half of the program was little more than adequate. The best was delayed for the second half of the program. The remaining four dances sizzled with energy and the audience responded with shouts of approval.

A theatrical "Winterlude," choreographed by the director of Dance Action, Tance Johnson, was the most interesting piece in the program. The dancers slithered across the stage in primitive moves, relaying an illusion of terror. The fantasy was reinforced by dancers clad in animal-like masks who portrayed the characters with expertise. The performance was captivating.

With what seemed to be an untouchable "Winterlude," the next performance by Morgan and Eda Holmes of the San Francisco Ballet was just as pleasing, if not more entertaining.

These two women portrayed youth and maturity in "Equilibrium," a piece which was superbly balanced.

Hoving choreographed the next piece, "Landscape with Clouds." This piece with 19 dancers, at first took on the charateristic of an overpopulated world with no direction. The dancers, all dressed in similar sweat-shirt styles, crowded the stage, running and clustering in the center.

After a few minutes, the piece seemed to represent a person with no direction, lost in the shuffle of life. The piece ended with the entire group of dancers seemingly dead and the music sounding like the heart beat of someone slowly drifting off into infinity.

The last piece left the audience standing on their feet. Cecelia Marie-Bowan's "By Chance We Meet" was the show stopper. The 11 dancers rolled their bodies across the stage. The jazzy number was performed with a graceful, yet funky style. The dancers' bodies seemed to reveal a sexual explosion.

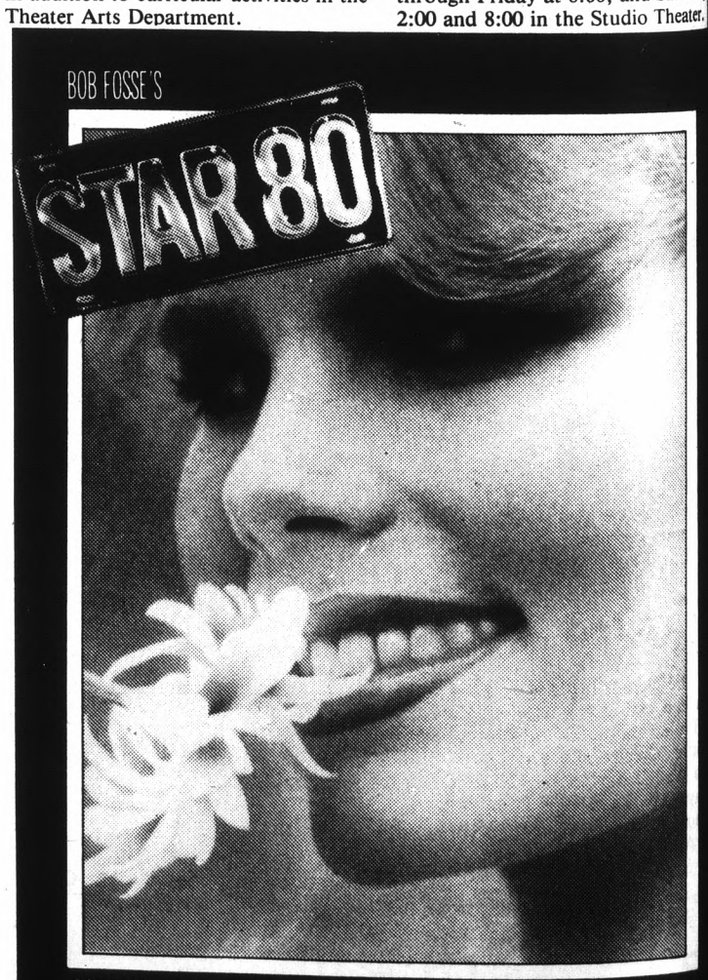
Student theater clu presents its own

The Players Club has been around on campus for some 20 years. But it wasn't until last semester that the club really had a chance to show what kind of production could be created by the group of all undergraduate students.

The club is the only one of its kind in the nation that produces, directs, designs and acts in its own productions, in addition to curricular activities in the Theater Arts Department.

Last semester when one of the depa ment's major production was can ed, R. Mark Nichol, then president the club, led the group in persuading department to allow the students to p duce a major production.

This semester's production, "In Boom-Boom Room" will appear toni through Friday at 8:00, and Saturday 2:00 and 8:00 in the Studio Theater.



BOB FOSSE'S "STAR 80" MARIEL HEMINGWAY ERIC ROBERTS CLIFF ROBERTSON CARROLL BAKER ROGER REES DAVID CLENNON RALPH BURNS ALAN HEIM SVEN NYKVIST WOLFGANG GLATTES KENNETH UTT A LADD COMPANY RELEASE BOB FOSSE R RESTRICTED

STARTS TODAY

Union Webster METRO 221-8181

EXCLUSIVE NORTHERN CALIFORNIA ENGAGEMENT

FIRST THEATRICAL RELEASE IN OVER 50 YEARS!
NEW 35MM PRINTS – LIVE ORGAN ACCOMPANIMENT

GALA OPENING FESTIVITIES START AT 2:00 PM SUNDAY
COME AND WATCH OUR LAUREL & HARDY PIE FIGHT EVENT!

DUCK SOUP
HABEAS CORPUS
DOUBLE WHOOPEE
LIBERTY
BIG BUSINESS
YOU'RE DARN TOOTIN

PRESENTED BY JOHN QUINN IN COOPERATION WITH HAL ROACH STUDIOS

A NU-IMAGE FILM RELEASE

The Return of Laurel & Hardy

Reduced Matinee $3.50
WED-SAT-SUN till 2:00 pm

CASTRO Castro at Market 621-6120
San Francisco's Landmark Movie Palace

Exclusive Northern California Engagement
STARTS SUNDAY FOR ONE WEEK ONLY!
WED-SAT-SUN 2:00 8:00 Daily 8:00

COMICS AND DA-KIND

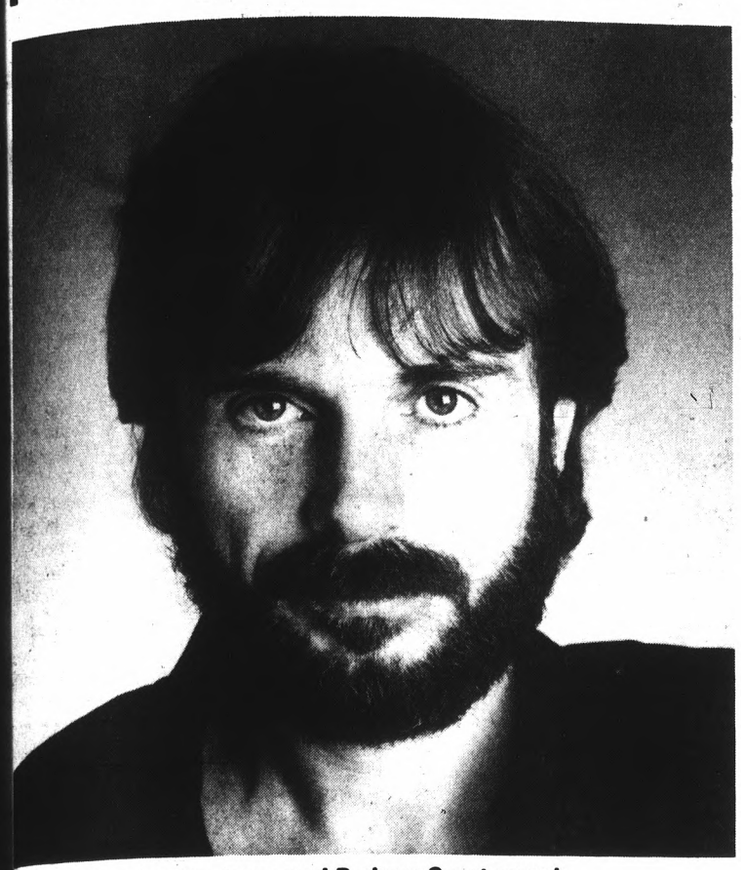
Stidhem Sports Cards
Comic Boxes Comic Bags
Baseball Cards Non Sport Cards
Mylars & Mylites
Trading Card Boxes Trading Card Sheets

10¢ OFF ANY COVER PRICED COMICS
with this ad until December 30, 1983
1643 Noriega St., SF, CA, 94122 753-9678

SAN FRANCISCO AUTO REPAIR CENTER
415/285-8588
FOREIGN AND DOMESTIC AUTO REPAIRS
- Dependable Work– Honest Prices
- Basic Auto Repair Classes
- A Community-Oriented People's Garage
- Men & Women Mechanics
- Official California Smog Station

611 Florida St.
(Near 18th St.)
San Francisco 94110

Ponty's hot violin entrances crowd



Violinist Jean-Luc Ponty wowed Barbary Coast crowd.

By Brian Giglio

Violinist Jean-Luc Ponty rolled Berry, Armstrong and a little bit of Bach into one and unleashed his own powerful rendition on an enraptured capacity crowd at the Barbary Coast yesterday.

In a stifling atmosphere, packed with bodies, Ponty and his five-member band poured out a series of tight, energetic pieces with a take-it-or-leave-it attitude. Most took it, but some left it.

For those who appreciate fast, innovative music, it was a star performance. Ponty, poking the air with his violin bow innumerable times, led the show. Berry Brown on bass and Scott Henderson on guitar were his co-stars. And behind them, obscured by the speakers and computer equipment, were hidden stars Rayford Griffin on drums and Walter Afanasieff on keyboards.

The French-born Ponty, his bright red shirt in marked contrast to Brown's black sleeveless shirt and Henderson's somber brown sweater, opened with "Rhythms of Flow." The collaboration between Henderson's guitar and Ponty's violin pierced the air with high-pitched, soaring notes. Brown's daring bass style, once erratic, once fluid, pounced on those high notes and tamed them.

Unique to Ponty's music is the separation of rock and jazz. His music is not so fused together that the listener cannot discern the two. When the group cut into a jazzier piece, those who preferred jazz cheered. Rock fans received their fair share when guitarist Henderson broke loose. Those few who departed early seemed to be the ones left in between.

Most impressive was the band's compatibility. Henderson would look to the audience at times to see their reaction, then look to Brown, slamming the bass strings, in admiration. In a long set, which seemed partly improvisational, each member was allowed to show his skill, while the others sat back.

Ponty, however, showed why he was the band leader. Putting down his violin, he stepped to a synthesizer nearby and pressed the keys like a child experimenting with a new toy. The music was pleasingly surrealistic, complex and original.

Excellent lighting helped enhance the band's music. The most exciting song, "In Spiritual Love," was reinforced by fine multi-colored spotlighting. Ponty and his band had this tune well rehearsed.

Ponty and his group put on a class performance. The truncated sets, casually mingled with each other, brought continual applause from the crowd.

By the end of the concert, those fans who sat in their seats, draped in rain gear, sat up suddenly as if awakened from a dream. Intoxicated by Ponty's lyrical music, they left the Barbary Coast, a pleased group.

Hollywood launches space saga

By Marilee Enge

Sam Shepard consoles Barbara Hershey in "The Right Stuff."

To their country they were heroes, to the media they were celebrities. To their government they were lab rabbits with college degrees. But they went faster, farther and higher than any pilot had ever gone and when things went wrong they had the stuff to pull themselves through. They had the right stuff.

Philip Kaufman's screen version of Tom Wolfe's bestselling book, "The Right Stuff," portrays a group of men whose skill, daring and character elevated them from mere military test pilots to the legendary status of astronauts.

"The Right Stuff" is not a flag-waving film about the glorious days of early space exploration. Instead, it takes a hard look at the manufacturing of heroes and America's and Russia's race in space for military dominance.

The story begins in 1947, before Americans knew what the word astronaut meant and Buck Rogers was the only spaceman. The Russians were still our allies.

At Edwards Air Force Base in the California desert, Chuck Yeager breaks the "unbreakable" sound barrier, setting the stage for the space program.

Sam Shepard plays the courageous, confident, ultimately cool Yeager. While other pilots express doubts that a man can survive such incredible speed, Yeager is eager to be the first man to fly faster than the speed of sound.

Shepard's matinee-idol looks set him apart form the other pilots but it is his character's independence and fearlessness that make him the leader of the "right stuff.".

Barbara Hershey is his beautiful wife, Glennis, who bravely watches her husband hurtle through the air in flight after flight. Unlike the other pilot's wives, she seems as natural and unafraid as her husband.

When NASA comes to Edwards looking for potential astronauts for its Mercury program, Yeager is uninterested in being a "lab rabbit" and scorns the space program. The story moves on to Houston and Cape Canaveral. We follow our heroes through the incredibly grueling set of physical and mental endurance tests that weed them out from more than 100 military test pilots.

The seven actors as astronauts are a natural team. They convey the all-for-one attitude that was essential to the success of the space program, supporting each other as one by one make the ultimate flight.

Dennis Quaid's "Gordo" Cooper emerges as perhaps the strongest role. Cooper is the "hot dog" who asks his wife in a southern drawl, "Honey, who's the best pilot you know?" With a goofy grin and a healthy dose of the right stuff, Cooper cruises through the rigorous tests and into space in the final and longest of the Mercury orbits in 1963.

In an early scene, his cocky self-assurance comes into conflict with his wife Trudy's (Pamela Reed) desperate fear that someday "he won't come back." Like the other wives, she is at once thrilled at her unexpected celebrity status and the chance to talk with Jackie Kennedy, and terrorized by her husband's choice of career.

One of the film's important themes is the astronauts's desire to be more than trained monkeys that test space capsules. They emphasize their skills as pilots and push the German scientists developing the first capsule to add features that let them control their space flight.

In a minor coup, the pilots make the scientists promise to install a window and insist on calling the capsule an "aircraft." In the humorous scene, the scientists consent to the demands after the unexpected rebellion by the astronauts.

The uplifting film is more often funny than not. As Alan Shepard (Scott Glenn) waits for hours in his capsule before lift-off, he discovers one important provison was ignored. He requests permission from ground control to "relieve his bladder."

Kaufman's excellent directing then cuts to a toilet flushing, a water cooler, and Louise Shepard pouring coffee.

"Alan must have had four cups of coffee this morning," she tells the astronaut wives.

When Shepard is given permission to "go," the look of relief on his face is memorable.

Donald Moffat gives a hysterical performance as Vice President Lyndon B. Johnson, who comes off as a clown.

Besides being an extremely entertaining story that never slows down in its three hours and 15 minutes, Kaufman's film goes beyond Wolfe's writing, successfully combining sound effects and cinematography to create the speed of wheels screaming on the runway or a rocket tearing through space. John Glenn's fiery re-entry through the earth's atmosphere is spectacular.

The highly publicized question of whether the portrayal of John Glenn might influence the presidential election seems trivial after viewing "The Right Stuff." If John Glenn had faded from sight along with the rest of the Mercury team, "The Right Stuff" would be no less a film.

Artifacts tour country in boxcars

By Lynn Porter

The painting looks like the inside of Dorothy's room as she rode out the tornado on her way to Oz. Within its frame, bedroom furniture seems to fly through the air. A wall is cracked, and so is a window. An egg rolls across the floor toward a mouse hole. Yet as you peer towards the center, the feeling becomes serene.

Artist Terry Walsh says it is surrealistic, a sort of mixture of real and unreal elements that appeal to the unconscious. The painting is only about itself.

Walsh and his painting are part of the special art project called Artrain. It is a mobile art museum, housed in four railroad cars that tour the country. This fall it has toured Bay Area cities as part of its West Coast tour.

Unlike ordinary museums, this exhibit allows the public a chance to ask the artist about his work.

Walsh, who has been traveling with the project for the past two years, said this exchange also benefits the artist. "I wind up learning something about my own pictures by having people tell me what they see."

He said when people look at his paintings "they talk about their feelings." One man came up to him and told him that the "tornado" painting reminded him of the inside of his bedroom. Another said it looked like a room after a California earthquake. "Which is, I guess, what people think about a lot here," said Walsh.

In addition to live demonstrations conducted by Walsh, the train also contains an exhibit of Native American artifacts as well as paintings by abstract expressionists.

More than 1.5 million people have visited the museum, 40 percent of whom were children.

Two plays

The Department of Theatre Arts advanced acting class presents Euripides' "Trojan Women" and "Hecuba" in the Little Theatre, Creative Arts building, on Wednesday, Nov. 16 through Saturday, Nov. 19 at 8 p.m., and on Saturday and Sunday, Nov. 19 and 20 at 2 p.m.

Admission for this production directed by Jeffrey D. Mason is free.

Personal Protection
RAPE ALARM
Chases Away
Rapists, Robbers
GET YOURS NOW...
BEFORE IT'S *TOO LATE!*
Piercing shriek at flick of your finger. Scares off attackers, summons help! Can be heard for blocks.
Enclosed is $7.95. Please rush me RAPE ALARM by mail. I understand that if I'm not completely satisfied, I can return it in 30 days for a full refund. Tax & Postage inc.
INTERNATIONAL TRADERS
T. BRUCKER-FELMERY
2211 Lake Road
Belmont, CA 94002

On a flight budget?
Cut costs by 50%

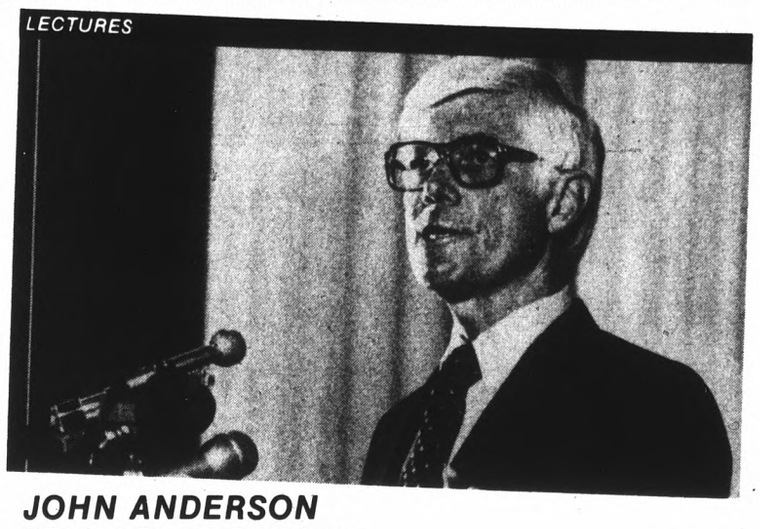
Stretch flying dollars farther with our special half-priced "Express Standby Fares".* Half-priced fares good for any unsold seat, good on any flight. And good on flights to any of the 20 cities we fly to in the West. For more money-savings information, call your Travel Agent, or call us at (800) 538-8747

Express Standby Fares
PACIFIC EXPRESS
See what we're up to!

Bakersfield Boise Chico Fresno Klamath Falls Las Vegas Los Angeles Medford Modesto Monterey/Salinas Palm Springs Portland Redding Redmond/Bend Reno/Lake Tahoe Sacramento San Francisco San Jose Santa Barbara Stockton

*Express Standby Fare (K-50) is 50% of regular (K) fare. Only valid 10/11/83–11/17/83 and 12/1/83–12/15/83. Tickets are refundable. No reservations are allowed. Other conditions and restrictions apply. Schedules, fares and offers subject to change without notice.
Tickets must be purchased one calendar day prior to flight.

ASSOCIATED STUDENTS PERFORMING ARTS



JOHN ANDERSON
"Third Party Politics: Vision for America"
November 16 Wednesday 3:00pm
Barbary Coast, Student Union
$4.00 Students $5.00 General
Tix now on sale at Student Union Info. Desk

PANTOMIME THEATRE OF CUBA
Performance & Discussion
November 15 Tuesday
12:00 Noon
$1.00 Donation
Barbary Coast, Student Union
co-sponsored by La Raza Teatro Latino

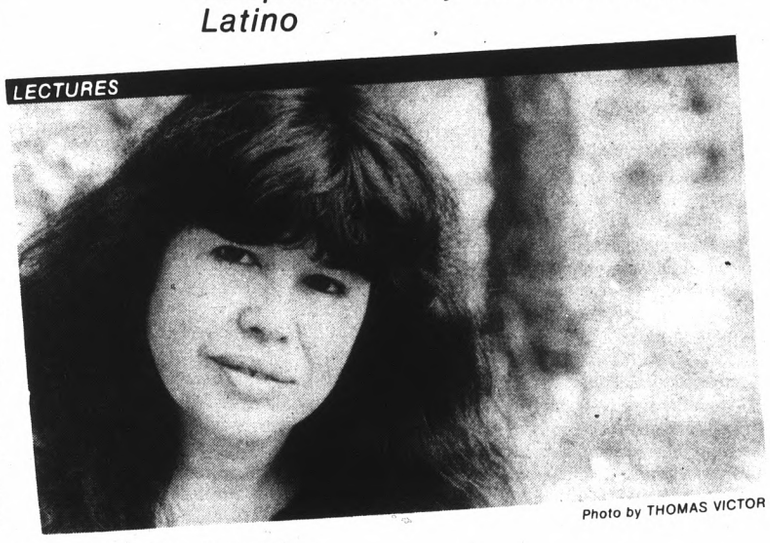
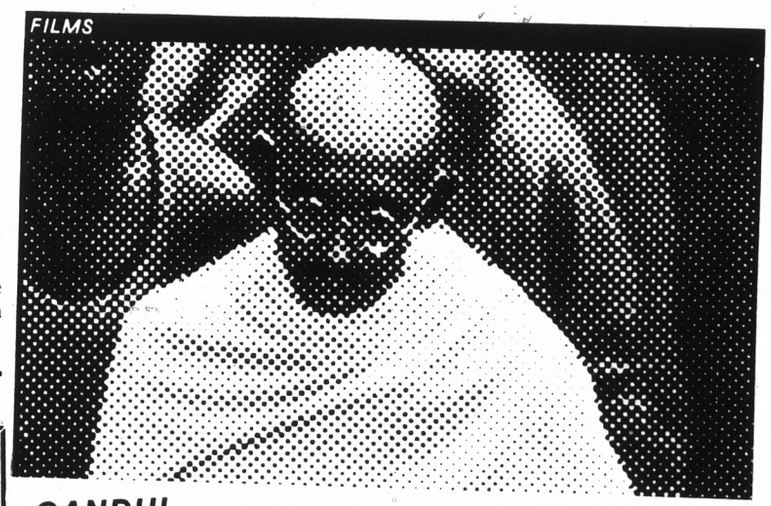


Photo by THOMAS VICTOR

MARGE PIERCY
Very Special Poetry Reading
Her Only Bay Area Reading
November 21 Monday
8:00 pm
Barbary Coast, Student Union
$4.00 Students $5.00 General
Tix now on sale at Student Union Info. Desk

GANDHIAN NON-VIOLENT WORKSHOP
November 15 Tuesday 3:30-5:30pm
B-114, Student Union
Free Admission
Limited to 20 people only
Call 469-2444 for reservations



GANDHI
Best Picture Academy Award 1982
Thursday & Friday Series
November 10 & 11
4:00 & 8:00pm
Barbary Coast, Student Union
$2.00 Students $2.50 General

MAD MAX
Starring Mel Gibson
Tuesday Festival Series
November 15
4:00 & 7:00pm
Barbary Coast, Student Union
$2.00 Students $2.50 General

MAJOR SUPPORT PROVIDED BY EDUCATIONAL SUPPORT SERVICES & THE STUDENT UNION. FOR EVENTS LISTINGS CALL 469-2931 OR FOR GENERAL INFORMATION CALL 469-2444.

Sports

Gators at Humboldt

Two teams floundering in no man's land

By Noma Faingold

When: Saturday, November 12, 1:00 p.m., in Arcata.

Series history: The Lumberjacks lead 23-18-1.

Last meeting: The Gators beat Humboldt at home, 17-3. Division II All-American Poncho James rushed for 144 yards with one touchdown en route to breaking the S.F. State rushing record for a single season with 1,275 yards.

Last week: The Humboldt Lumberjacks, in the clenches of a miserable season, played their most impressive game of the year by defeating the Chico State Wildcats, 26-20. Humboldt is now 2-3 in the Northern California Athletic Conference and 3-6 overall.

The Gators (1-3 in the NCAC, 2-6 overall), lost their fourth straight game, this time falling to the Sacramento State Hornets, 37-25. It was the same senario all over again for the Gators: an insignificant running game and a decent, but predictable passing attack. In the latest episode of, "Spot the quarterback," Rich Strasser came into the game in the second quarter in relief of an ineffective Rich Pinkston to throw for 211 yards.

NCAC Standings

	NCAC	Overall
UC Davis	4-0-0	8-0-0
Sac State	3-0-1	4-4-1
Hayward	3-1-0	6-2-1
Humbolt	2-3-0	3-6-0
Chico	1-3-1	2-5-1
SF STATE	**1-3-0**	**2-6-0**
Sonoma	0-5-0	2-7-0

In the end, crucial turnovers and the inability to stop Hornet star running back John Farley (194 yards on 29 carries, a 6.5-yard average) proved to be the difference in the game. He now has 954 yards in nine games.

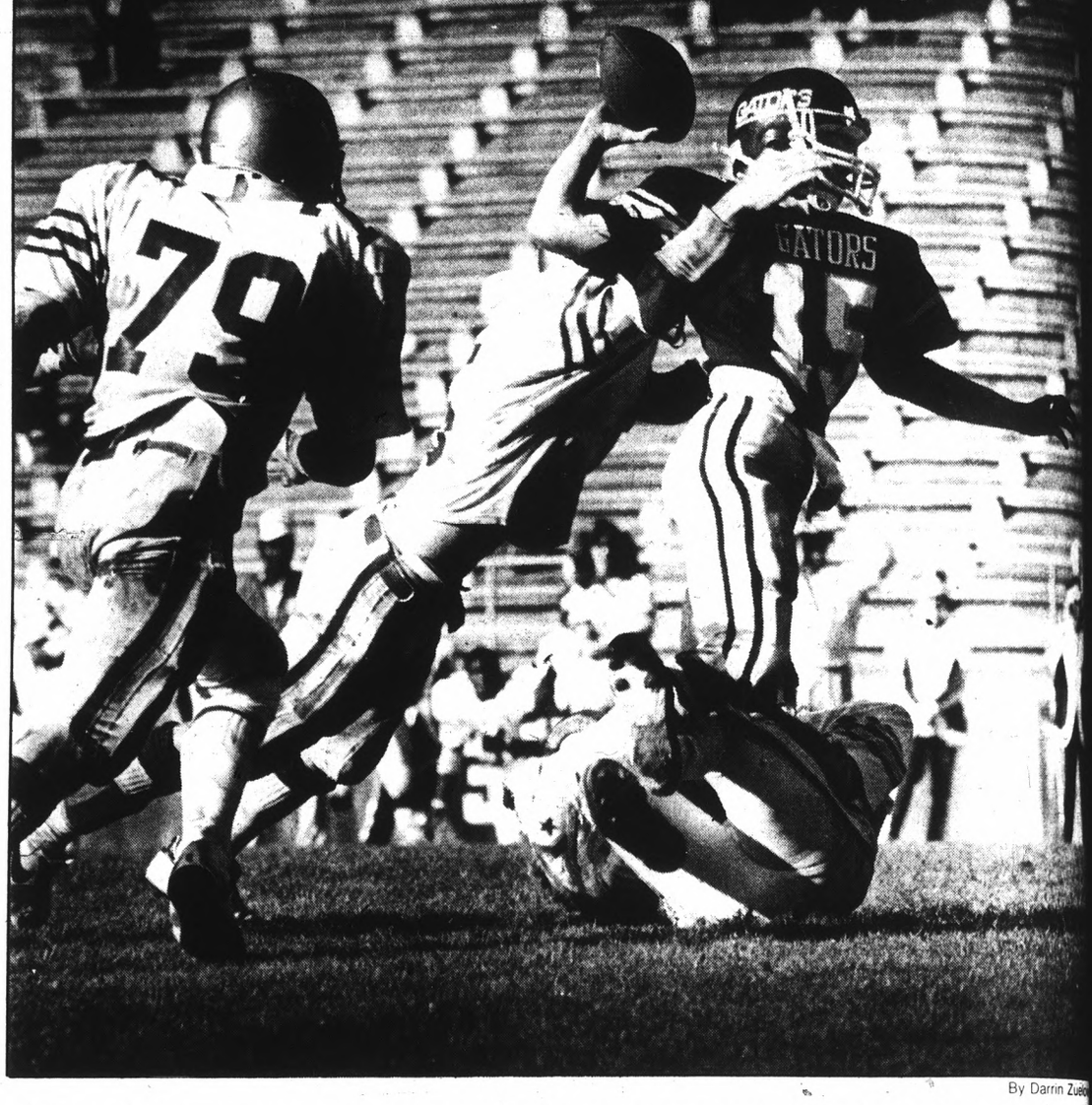
Gator coach Vic Rowen, who is the first to toot Farley's Division II All-American horn, believes the senior is "by far the best back in the conference and he'll be a high draft choice (in professional football).

"He's explosive. He was the key to the game. It was his ability and our inability to tackle him (that made the difference in the game)," said Rowen.

Significance: Fifth place is on the line.

Analysis: Whoever is still following the Gators knows they will pass, pass, pass. Right now Rowen has decided to go with the more mobile Strasser at quarterback. "On the basis of the last game, he played well. He gives us an added

See Football, Page 15.



By Darrin Zuel

Gator QB Rich Strasser (15) tries to avoid a sack and facemask grasp in the 37-25 loss to Sac State last week

SF State women's cross country team ready to run next week in Japan meet

By Brian Giglio

Ryoko Hittori sat in the Student Union, smiling. She and seven other women will fly to Japan on November 17 to represent the SF State cross-country team in the '83 Japan Inter-University Women's Ekiden Race, an international competition.

Hittori, who moved from Japan to California six years ago, said, "It was a one in a thousand chance happening — one in a million."

What Hittori was especially pleased about was the chance to visit her brother who attends a university in Tokyo. During the eight-day trip she will also attempt to contact her grandparents and various aunts, uncles and cousins who also reside in Japan.

Hittori — lean and graceful — explained that she "knows Japan." As for the other runners: "They're excited," she said. "It's the first time for them."

Initial planning for the team's invitation began in May. It will be the first time the Ekiden race, held in Osaka, will be open to international competition. San Francisco, being the sister city of Osaka, was invited post-haste by the mayor of Osaka.

Expenses for the trip — hotels, transportation and meals — are to be paid by the Asashi Broadcasting Company. Mayor Dianne Feinstein informed the team of the invitation. Accepting was no problem.

Now, six months later, the cross-country team is prepared to go. With a 4-2 record, it will send six of its eight members into a relay road race. The remaining two will join an international team and compete in other races.

That race, called the Ekiden, will consist of six sections from three kilometers to 7.5 kilometers. The course will begin at Nago Stadium and wind its way to Osaka Castle and then back to the stadium.

Hittori explained that the Ekiden is held annually. All universities in Japan are invited. The race is held on public roads.

"The reason they have the race on roads is because there's no land left," Hittori said. "When the day for the race begins, all public roads (in the vicinity) are closed. Everyone lines up on the side of the street and watches."

The Ekiden race will attract teams from Milan, Shanghai, Leningrad, Melbourne, Sao Paulo and San Diego State University.

Head Coach Harry Marra informed the team members of the invitation during the summer. He told them it would be beneficial if they increased their workouts to prepare for the competition. As a result, they upped their record to its present position and appear to carry with them the pride of a specially-chosen university representing their country.

"We've improved tremendously," said Marra, in a weight room littered with his team of sweating bodies pumping weights. Although Marra said the competiton is not exceedingly stiff, he called this year's team, "The best cross-country team we've ever had."

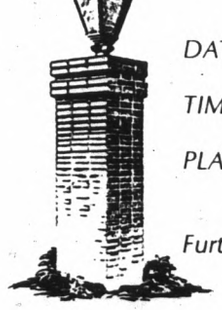
Assistant Coach Mike Orechia said the team is in top condition. He said team members will prepare themselves by running a five kilometer roadrace before the trip against local competition.

"The training is already set," said Orechia. "As a coaching staff, all we can do now is to talk to each individual to reduce anxiety. This is the first time they've encountered international competition."

Marra sees the invitation as an "excellent educational opportunity." Not dwelling on performance alone, Marra said, "If the team does well, it'll be icing on the cake."

PREPARE FOR:
LSAT·GMAT·GRE
MCAT · DAT · GRE PSYCH
GRE BIO · MAT · PCAT · OCAT
VAT · TOEFL · SSAT · PSAT
SAT · ACHIEVEMENTS · ACT
• Permanent Centers open days, evenings and weekends • Low hourly cost. Dedicated full-time staff • Complete TEST-N-TAPE® facilities for review of class lessons and supplementary materials • Courses taught by skilled instructors • Opportunity to make up missed lessons • Voluminous home-study materials constantly updated by researchers expert in their field • Opportunity to transfer to and continue study at any of our over 115 centers.
MSKP · NATIONAL MED BOARDS
VQE · ECFMG · FLEX · NDB · NPB
NCB-I · NURSING BDS · CGFNS
CPA · SPEED READING
ESL INTENSIVE REVIEW
INTRODUCTION TO LAW SCHOOL
Stanley H. KAPLAN EDUCATIONAL CENTER
Visit Any Of Our Centers And See For Yourself Why We Make The Difference
Call Days, Evenings & Weekends
TEST PREPARATION SPECIALISTS SINCE 1938
DAVIS (916) 753-4800
RENO (702) 329-5315
BERKELEY (415) 849-4044
PALO ALTO (415) 327-0841
SAN FRANCISCO (415) 433-1763
SANTA CRUZ (408) 429-6524
Permanent Centers In More Than 110 Major U.S. Cities & Abroad
For Information About Other Centers
OUTSIDE N.Y. STATE CALL TOLL FREE 800-223-1782

PROSPECTIVE LAW STUDENTS



Are Invited To Meet With:

DATE: Friday, Nov. 18, 1983
TIME: 12:30-2:30 p.m.
PLACE: HOL 377

Further information available:
Political Science Dept.

McGEORGE SCHOOL OF LAW
UNIVERSITY OF THE PACIFIC
SACRAMENTO, CALIFORNIA

J.D. DEGREE (Full-Time, Part-Time, Accelerated Evening Divisions) — JOINT DEGREE PROGRAM — MASTER OF LAWS (Taxation, Business & Taxation) — INTERNATIONAL PROGRAMS — SUMMER PRE-LAW PROGRAM — ACCREDITED: AMERICAN BAR ASSOCIATION — MEMBER: ASSOCIATION OF AMERICAN LAW SCHOOLS

$5.99 HIT SALE!
TALKING HEADS Speaking In Tongues
CASSETTE
WAS (NOT WAS) Born To Laugh At Tornadoes
CASSETTE
MIDNIGHT OIL 10. 9. 8. 7. 6. 5. 4. 3. 2. 1
including Power And The Passion US Forces/Read About It Short Memory/Outside World
CULTURE CLUB COLOUR BY NUMBERS
including Karma Chameleon/Miss Me Blind Church Of The Poison Mind/Mister Man It's A Miracle
ROMAN HOLLIDAY COOKIN' ON THE ROOF
ARISTA
CASSETTE
Appearing with Stray Cats: 11-17 San Jose Civic 11-19 S.F. Civic
NICK HEYWARD NORTH OF A MIRACLE
Appearing: 11-25 S.F. Stone
BIG COUNTRY
MICHAEL STANLEY BAND YOU CAN'T FIGHT FASHION
SHEENA EASTON BEST KEPT SECRET
LIONEL RICHIE CAN'T SLOW DOWN
CASSETTE
RAINBOW RECORDS
SAN FRANCISCO • SAN MATEO • PALO ALTO • REDWOOD CITY • CUPERTINO • SAN JOSE • MILPITAS • SANTA CRUZ • OAKLAND • WALNUT CREEK • VALLEJO • SANTA ROSA • NAPA • LARKSPUR
Remember, almost anywhere you go you'll find a Rainbow!
Give the gift of music.
TICKETRON

SIDELINES

Volleyball: The volleyball team had a successful week as it won two games in a row. The first victory was over Sonoma State on Thursday when the Gators won a tight one, 3-2. They came on to beat Humboldt in their next match, 3-1.

The victories give the Gators a 10-7 overall record and an 8-3 mark in Northern California Athletic Conference play. The Gators' only losses in league play have come against two Division II nationally-ranked teams, Sacramento State and UC Davis twice.

After 17 games the Gators are proving to be a good percentage serving team. Top servers are: Patricia Lynch, 1.000, Partricia McEvoy, 1.000, Brooke Altman, .980 and Michell Williamson, .960. As a team, the Gators' serving percentage is .904.

NCAC Volleyball

	NCAC	Overall
UC Davis	10-1	22-8
Sac State	9-1	24-5
SF STATE	**8-3**	**10-7**
Sonoma	5-6	10-14
Chico	5-6	5-8
Hayward	3-8	5-14
Stanis	2-8	5-14
Humbolt	1-10	5-13

Men's Soccer: The men's soccer team rebounded from its loss to UC Davis with victories over Sonoma State and Sacramento State. The scores for the two games were 5-0 over Sonoma and 3-2 over Sacramento. The Gators also tied Humboldt 1-1.

The Gators record now stands at 6-11-2 overall and 6-6-2 in the NCAC.

The Gators have scored 26 goals this season, which is the same number as their opponents, a 1.4 goals per game average.

The top kicker for this year's team have been Vachik Sarkissian, who has booted five goals to go along with his three assists. Overall, Sarkissian has 13 total points.

Women's Soccer: The Gators ended their season with a loss to Sonoma State 4-1. It was the Gators' ninth loss in a row, one of which came in overtime against Hayward.

The losses leave the Gators with an overall record of 2-11-1 and a dismal 0-8-0 mark in league play.

Football

Continued from Page 14.

dimension: his ability to run," said Rowen.

Without a legitimate rushing threat, Lumberjack coach Bud Van Deren knows the Gators will try to throw the ball. "We're going to have to get a better pass rush to compensate and hopefully have containment," he said.

Humboldt has blitzed a lot, especially with middle linebacker Mark Griffin who leads the defense with 84 tackles and eight sacks in eight games. The linebackers have been much more proficient at getting to the passer, having accucmulated 15.5 sacks, while the defensive line has just 13.5 sacks to their credit.

The solid but small secondary is led by All-Conference free safety Dean Diaz, who has four interceptions this year.

Coming off his best performance of his college career, Lumberjack quarterback Pat O'Malley, as well as the Humboldt offense, is confident. "We expect this to be a very close game, neither team will dominate. It will depend on whose offense is hot," said Van Deren.

If O'Malley is hot like he was against Chico, (25 out of 34, for three touchdowns, one interception and a 73 percent completion rate) the Gator secondary will be busy.

According to Van Deren, O'Malley's one interception is significant because the drop-back quarterback was averaging three per game. "It had been a problem," he said.

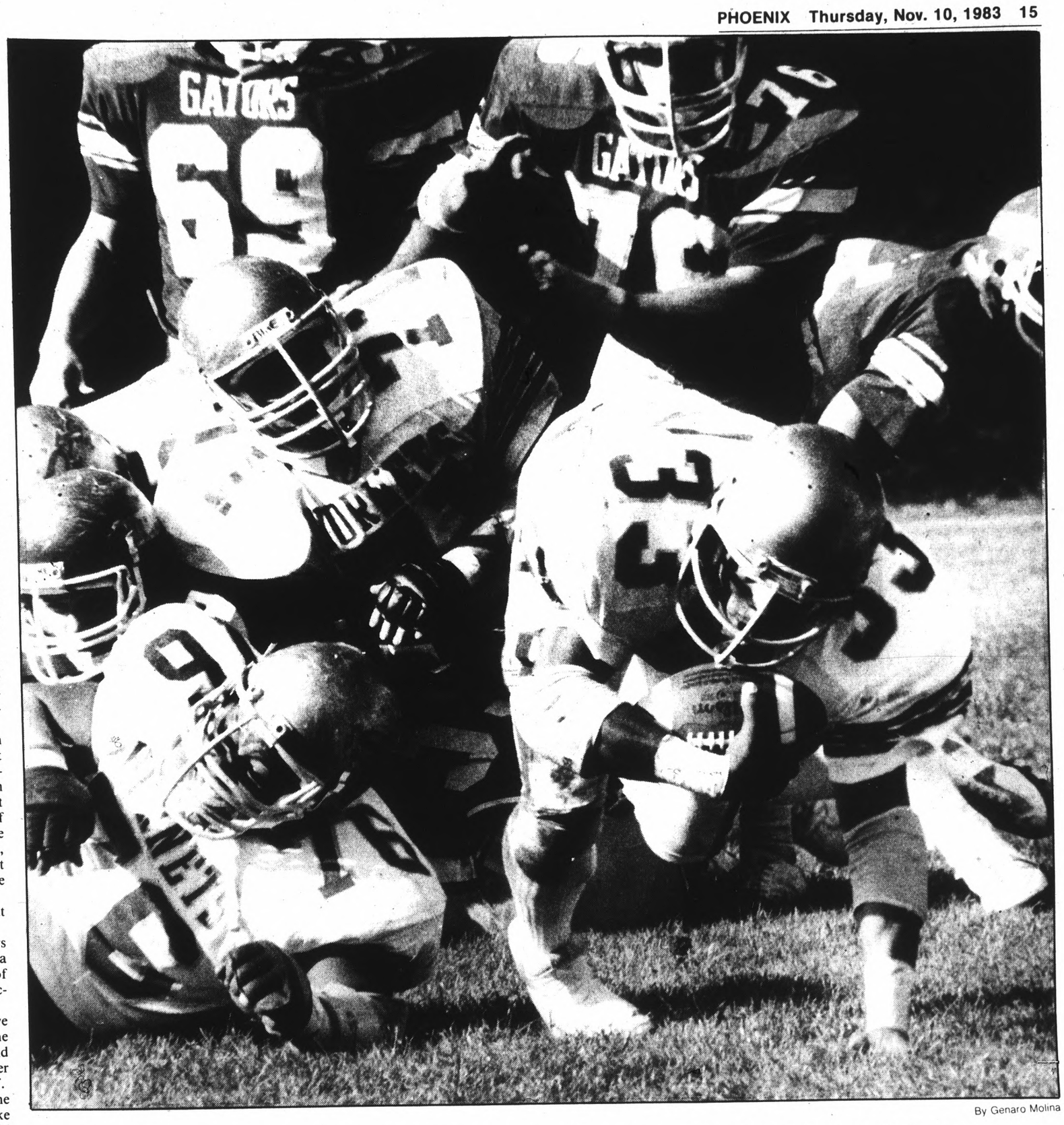
The Lumberjacks opened the season with more of a run-oriented offense. But an injury to running back Remond Collins early in the season, forced Van Deren to alter his offensive scheme. It may have taken O'Malley a number of games to adjust, but All-Conference wide receiver Eddie Pate, 6 feet 3 inches, 200 pounds and 4.57 speed, has caught 53 passes for 661 yards. This mid-range receiver is a pro prospect.

Rowen said the Gators are out, but not down.

"Maybe they're down for 24 hours after the game. But young people have a way of bouncing back. The attitude of the team has been excellent. They practice hard and play hard," he said.

Rowen believes that the Gators have been competititve this year, sighting the heartbreaking losses to St. Mary's and Hayward State and the upset win over scholarship team Santa Clara as proof.

Rowen agrees with Van Deren that the game will be close. "They're young like we are and they have been hot and cold like we have been," he said.



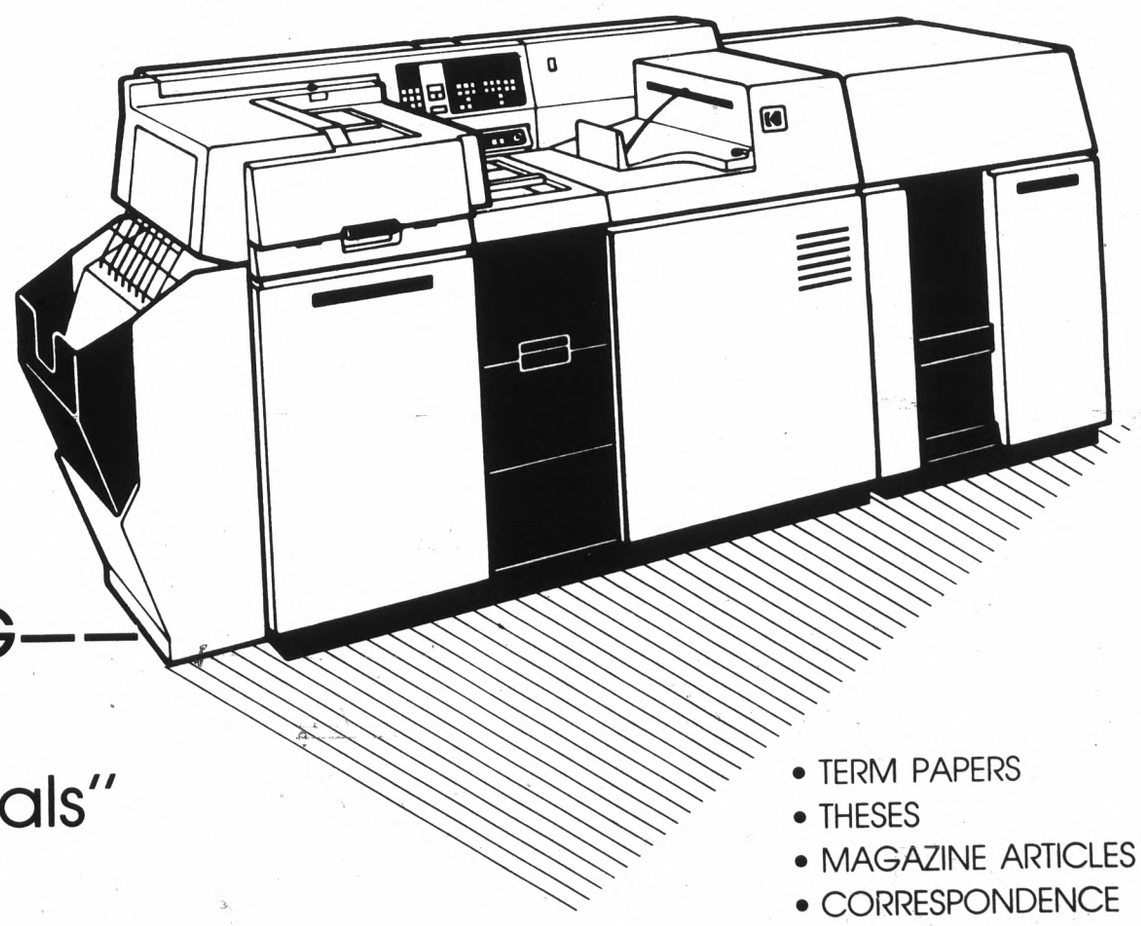
By Genaro Molina

Sac State Division II All-American running back John Farley (33) dives into the endzone. Farley gained 194 yards vs. the Gators.

DISCOVER ASSOCIATED STUDENTS "QUICKOPY" COPY SERVICE

DISCOVER Our Convenient Location Centrally

Located In the Student Union Building, Mezzanine Level



DISCOVER OUR KODAK COPYING——

"Better Than The Originals"

- TERM PAPERS
- THESES
- MAGAZINE ARTICLES
- CORRESPONDENCE
- BOOKS
- RESUMES

DISCOVER Our Personal, Friendly Service

COPIES: REDUCTIONS: TRANSPARENCIES: COLLATING: STAPLING

Backwords

War games

Civilians play soldiers

Photos by Genaro Molina

By Roberto Padilla

A light rain falls as Dave Nilsen, dressed in green combat fatigues, slowly crawls through the knee-deep grass. The 23-year-old auto-painter from San Bruno possesses the prowess of an experienced hunter, as he rolls to his left, pauses, then slowly rolls again.

Crunch, Nilsen listens, crunch, crunch. Taking careful aim he fires.

Pop!

Suddenly, like a scene from a cheap Japanese horror film, the bushes spring to life, as camouflaged figures dart from cover to cover.

Pop — pop-pop-pop — pop!

"I need backup, I need backup," screams Nilsen, his green tinted face creased from the strain of battle.

Pop-pop-pop — pop — pop-pop!

Well hidden in a cluster of bushes 30 feet to his right, Nilsen's teammates respond by returning fire. The enemy, the yellow team, beat a hasty retreat.

Nilsen, his teammates and "the enemy" are playing "The Survival Game," an adult version of capture the flag. It pits two teams of a dozen or so combatants. Each player is equipped with a pair of goggles and the "Nelspot 007," a pistol with a range of 100 feet. The pistols, carbon dioxide powered, pack a marbel-size paint pellet as ammunition. The pistols were originally used as markers by cattlemen and rangers.

Every weekend, 20 to 40 civies enlist for the games which are played in Pinole, a small town, 25 miles northeast of San Francisco.

"I've been playing every weekend for about six months. It's like going to church," says Nilsen.

Crouched behind a tree Nilsen and his roommate, Nick Roccaforte, friends since the third grade, discuss strategy. The rest of the team huddles around them, their charcoal and dirt smudged faces beaded with sweat from the previous engagement. Nilsen and Roccaforte are veterans and hence command the red squad, whose ranks are filled with first-time players, "green-horns." The two agree on a pincer assault against the yellow team, with a small reserve to guard the flag.

"If you want to make 'em scream change that gas," says Roccaforte, warning that used carbon-dioxide cannisters cause misfirings.

Wes Reed, 18, a "greenhorn," stays behind to guard the flag.

"It's too expensive for me to have as a habit," Reed says.

Players are charged a $25 a day, plus additional expenses for extra ammunition, cannisters and camoflouge suit rentals. The average player spends between $35-$40 a day.

Reed's eyes are fixed on a small wooded area 75 yards below his position, where the battle rages. "I'm not interested in what this is simulating," says Reed, who finds tactical board games more to his liking.

The sound of sporadic gunfire echos throughout the 10-acre playing area as casualities, from both the red and yellow teams, emerge from the woods. A person is "dead" when a paint pellet breaks on him, splattering paint.

When a camouflaged figure, one of Reed's teammates, exits the woods with a yellow flag drapped around his neck, he jumps to his feet and dashes down the hill. Reed and his teammates huddle around the flag bearer and like secret servicemen, they safely escort him back to the base which means they have won the hour-long game.

"We get the military buffs, the Soldier of Fortune readers. But nobody's Sgt. Rock, no one's invulnerable. I think what this game shows is how easy it is to die in war; when a guy with an assault rifle can take your head off at 600 yards," says Alex Jason, who started the games in Pinole this year.

The Pinole skirmishes are duplicated by as many as 10,000 players on 113 playing fields throughout the United States and Canada, according to Debra Dion of the National Survival Game.

Jason read about the 18-month-old organization in Time magazine, and wanted to play. "I called their national headquarters in New Hampshire, and they said there wasn't anyone running a game out here, so they asked me if I wanted to," he says.

Jason's franchise is plagued by a pair of problems: securing inexpensive, suitable land and coping with what he calls the "state flower," poison oak.

"Eventually you build up a resistance to the poison oak," says Jason. And although he leases 160 acres, only 10 are used. "The cost of land and insurance is killing me."

During the week Jason, 36, a former sergeant in the army, is a security consultant for corporations. On weekends, with a hood pulled over his head and Jason Donning combat fatigues, he becomes the most feared player in the game. Playing on the yellow team, Jason peers through a bush. His attention and "Nelspot 007" homes in on a pair of figures slowly picking their way up a steep embankment.

Pop-pop!

"Nick, Nick I need cover," yells Nilsen, as he breaks into a run for the flag.

Before Raccaforte can reply shots ring out on three sides as the pair dive behind a mound of dirt. They are pinned down.

They decide to make a run for it Redford-Newman style. With paint pellets whizzing over their heads, they dart in different directions.

Loosing their footing on the uneven soil they stumble, roll and then are back on their feet leaping behind a mound of dirt.

Like a child in a hide and go-seek game Nilsen peers out over the dirt mound, shots ring out, and dirt from near misses pelt his face. Unflinching Nilsen takes aim.

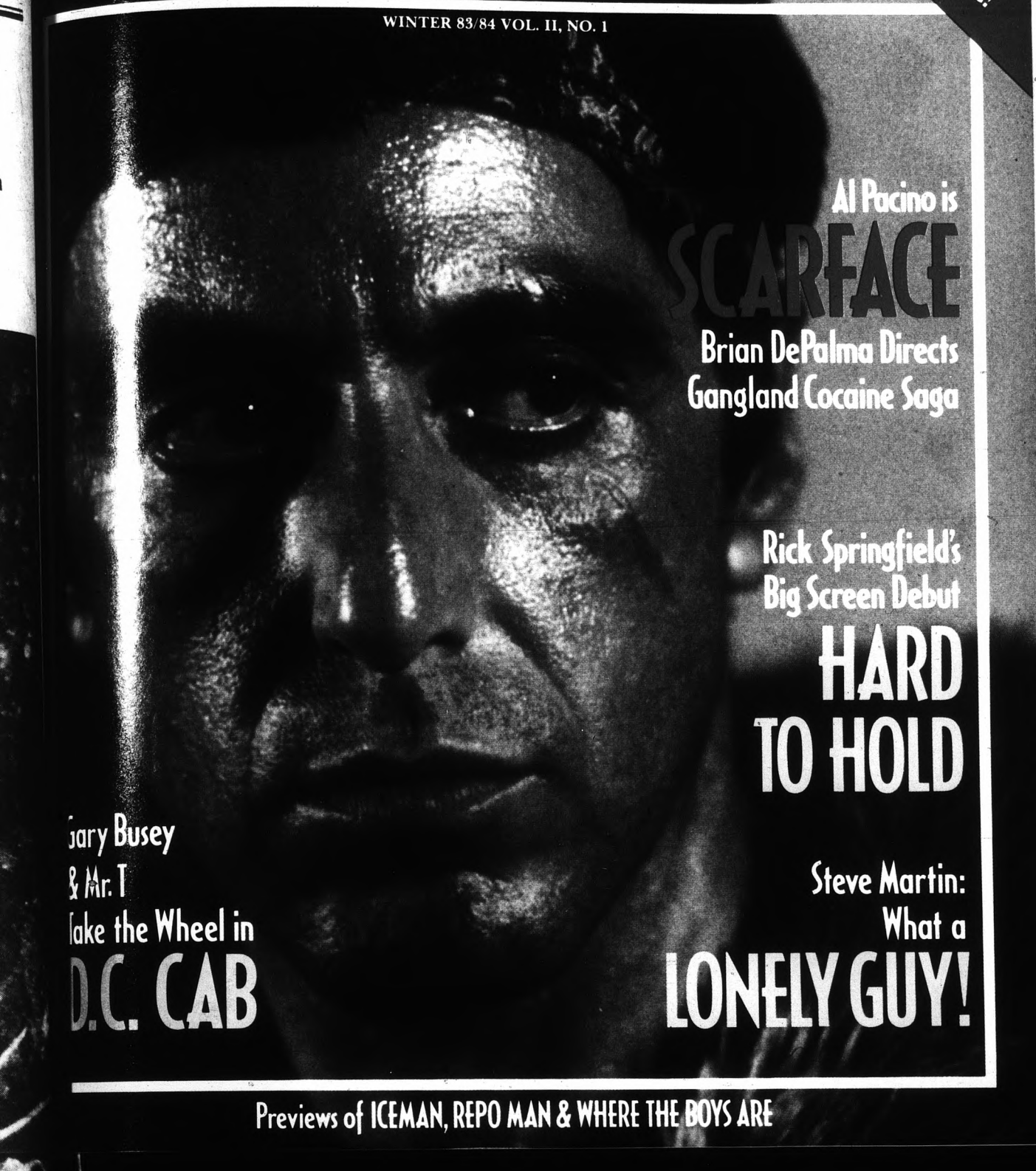
"Usually the first time I draw a bead on a guy I get buck fever, you know the gun will shake. But after a while, it starts to feel good," says Nilsen before squeezing the trigger.

Nick Roccaforte, directly above, waits for a clear aim at a sniper in "The Survival Game." At right, the Red Team charges in an attempt to capture the flag. After successfully accomplishing their mission, they relax at their base, bottom. Below is the basic equipment for a game: a "Nelspot 007," goggles and a motorcycle mask with camouflage make-up. The games are played in Pinole, a small town 25 miles northeast of San Francisco.

THE MOVIE MAGAZINE

WINTER 83/84 VOL. II, NO. 1

At Last! A Pathetic Contest for Lonely People... Details Inside!



Al Pacino is
SCARFACE
Brian DePalma Directs Gangland Cocaine Saga

Rick Springfield's Big Screen Debut
HARD TO HOLD

Gary Busey & Mr. T Take the Wheel in
D.C. CAB

Steve Martin: What a
LONELY GUY!

Previews of ICEMAN, REPO MAN & WHERE THE BOYS ARE

The new Kodacolor VR films are Kodak's best color print films ever. So you get pictures that are sharp, bright, dazzling. With Kodak film and a leap of the imagination, there's no telling how far you can go.

Kodak

Kodak film. It makes the grade.

TILL HELL FREEZES OVER

Presenting High Bias II and the Ultimate Tape Guarantee.

Memorex presents High Bias II, a tape so extraordinary, we're going to guarantee it forever.

We'll guarantee life-like sound.

Extraordinarily flat frequency response at zero dB recording levels, combined with remarkably low noise levels, means music is captured live. Then Permapass,™ our unique oxide-bonding process, locks each oxide particle—each musical detail—onto the tape. So music stays live. Not just the 1st play. Or the 1000th. But forever.

We'll guarantee the cassette.

We've engineered every facet of our transport mechanism to protect the tape. Our waved-wafer improves tape-wind. Silicone-treated rollers insure precise alignment and smooth, safe tape movement. To protect the tape and mechanism, we've surrounded them with a remarkable cassette housing made rigid and strong by a mold design unique to Memorex.

We'll guarantee them forever.

If you ever become dissatisfied with Memorex High Bias II, for any reason, simply mail the tape back and we'll replace it free.

YOU'LL FOREVER WONDER,

IS IT LIVE, OR IS IT MEMOREX

THE MOVIE MAGAZINE

FEATURES

THE LONELY GUY
Steve Martin, alone & miserable **6**

HARD TO HOLD
Rick Springfield's big-screen debut **8**

D.C. CAB
Gary Busey & the mighty Mr. T **10**

SCARFACE
Al Pacino stars, Brian DePalma directs .. **12**

Steve Martin (left) illustrates one of many pitfalls of being a* Lonely Guy:** ***sleeping alone. Rick Springfield and Janet Eilber (right) find and almost lose each other in* Hard to Hold,** ***a rock & roll love story.

***Al Pacino in* Scarface** ***(left) is the picture of success, gangster-style, while Gary Busey (right) looks slightly bemused as a whacko driver for a bizarre taxi company in* D.C. Cab.**

PREVIEWS

Timothy Hutton ... Lindsay Crouse star in le... man (14), Where the Bo... Are (still f... Lauderdale, Flo... has sum... surf and hot boo... Boys; Repo... Man (15) stays ... Dean Stanton & Emi... steers m... L.A.'s auto repo... on racke...

COMING S... ON **18**
Films in the wi...

OUR COV...
Al Pacino as To... Montana, Cuban Marielit... to takes Miami's drug tr... by storm in Scarface.

Publisher
DURAND W. ACHEE

Editor-in-Chief
JUDITH SIMS

Associate Editor
BYRON LAURSEN

Art Directors
CHIP JONES
DAN EICHOLTZ

Production
ART & DESIGN

Circulation Manager
ROXANNE PADILLA

Office Manager
BARBARA HARRIS

Asst. to Publisher
LYNNE BARSTOW

Typography
COMPOSITION TYPE, INC.

President, Sales and Marketing
JEFF DICKEY

Advertising Offices
West Coast
1680 North Vine, Ste. 900
Hollywood, CA 90028
(213) 462-7175

Sales Manager
JENNIFER OWENS
Sales Coordinator
NORMA CORTES

East Coast
134 Lexington Ave., Third Flr.
NY 10016 (212) 696-0994
Sales Manager
JACKLYN M. PETCHENIK
Account Executives
SARAH GALVIN
ADRIENNE SCOTT
Marketing Consultant
LARRY SMUCKLER

©1983 Alan Weston Publishing, a division of Alan Weston Communications, Inc., corporate offices — 1680 North Vine, Suite 900, Hollywood, CA 90028, Richard J. Kreuz, President. All rights reserved. Some materials herein are used with permission of their copyright owner, Universal City Studios, Inc. Letters become the property of the publisher and may be edited. Publisher assumes no responsibility for unsolicited manuscripts. Published three times during the year. Annual subscription rate is $3.00. To order subscriptions or notify change of address, write *The Movie Magazine*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

LETTERS

Folks, it was disturbing to read about R. Ben Efraim's new movie, *Private School*. As a student of marketing, I have learned that responsibly catering to consumer needs is the way to make money. However, Mr. Efraim has taken this principle too far.

Bud Powell
San Francisco, CA

I really enjoyed your review of *Monty Python's The Meaning of Life* and the review of *Going Berserk*. Being a follower (diehard) of SCTV, you can expect me to see *Going Berserk*. I was a little disappointed though with *The Meaning of Life* and so were my friends (they saw it as being too much in the style of Mel Brooks, i.e.: the tiger hunt, the restaurant, etc.). It seems as though *The Meaning of Life* was missing the element so vital to all Python productions, the element of surprise. It appeared that the Pythons weren't even going to shock, titillate or try to solicit any of the reactions they got when we watched (and laughed at) their TV series. Now it seems the Pythons have ... their prime; th... can anyone else... *Grail*.

As for *Going* ... that the troupe ... half as funny a... (NBC has cance... Perhaps the trou... their work and s... nel will pick up ... old syndicated sh...

M... Stra...
Sta... Ca...

I read your ar... le on M... *Python's The M...* and I loved it! I'm an avid fa... Monty Python, especially Je... Jones, Eric Idle and Gra... Chapman.

P.S.: Your magazine is gre... Keep up the good work!

Nanc... J...
Woban, M...

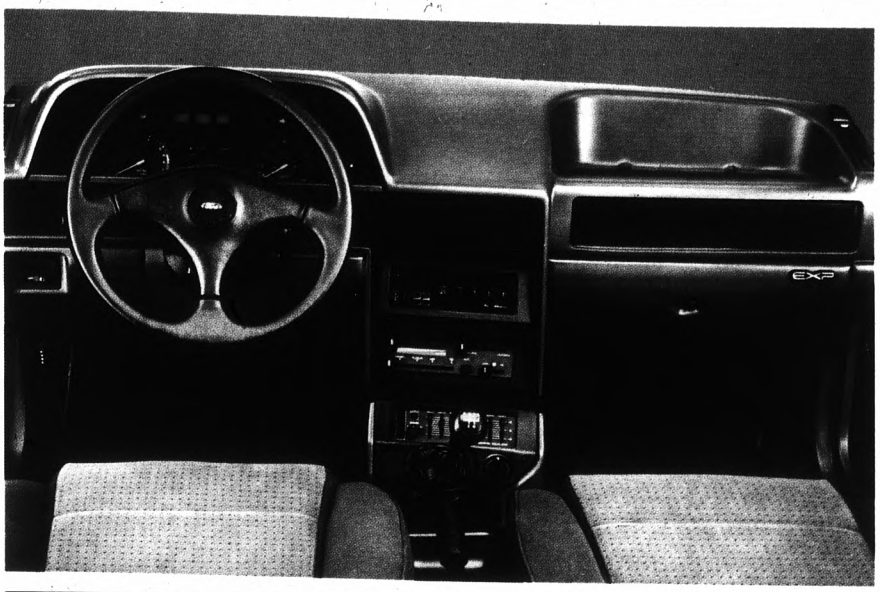
I was fortunate enough to re... ceive a copy of your magaz... today. I loved it! I'll be hone... the main reason I loved it w... because Burt Reynolds was ... — he's the best!

Pam Bl...
Canoga Park, C...

Ford EXP Turbo.

New Dash.

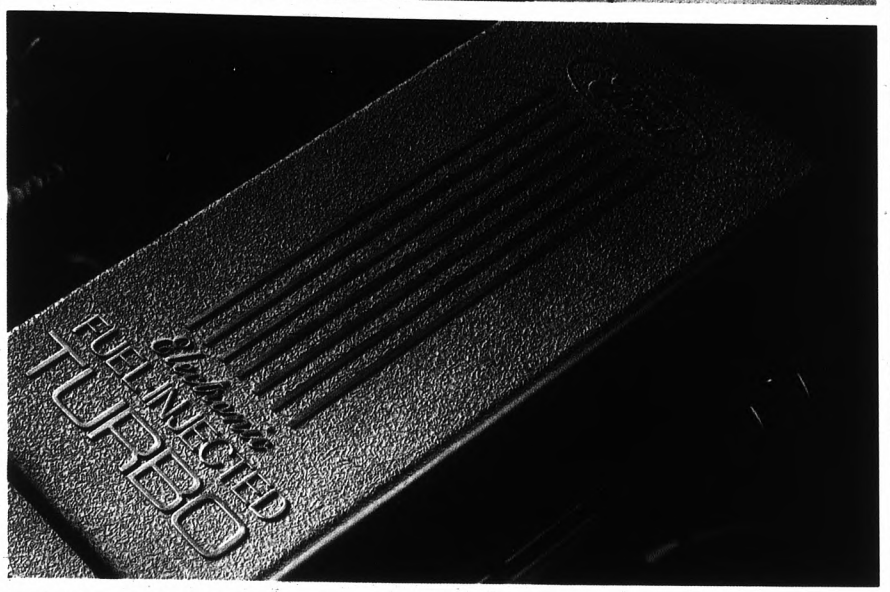
The new EXP Turbo's full-function instrument panel provides you with a dash of technology. All dials and gauges, including the tachometer, turbo overboost light, and standard AM/FM stereo with cassette are functionally designed and strategically placed for improved performance of another kind, there is optional electronic search eco plus graphic equali.



New Dash.

Cubic inch for cubic inch, the new EXP Turbo's electronically fuel-injected 1.6 liter turbocharged engine is among the most powerful production engines Ford has ever produced yet, despite its performance capabilities, it is projected to deliver amazing mileage ratings of 26 est. MPG/4 est.

Although mileage ratings were not available at time of publication, these estimates are projected Ford ratings based on Ford Engineering test data, and are expected to be very close to official ratings. Use for comparison. Your mileage may vary depending on speed, length, weather. Actual highway mileage will probably be lower.



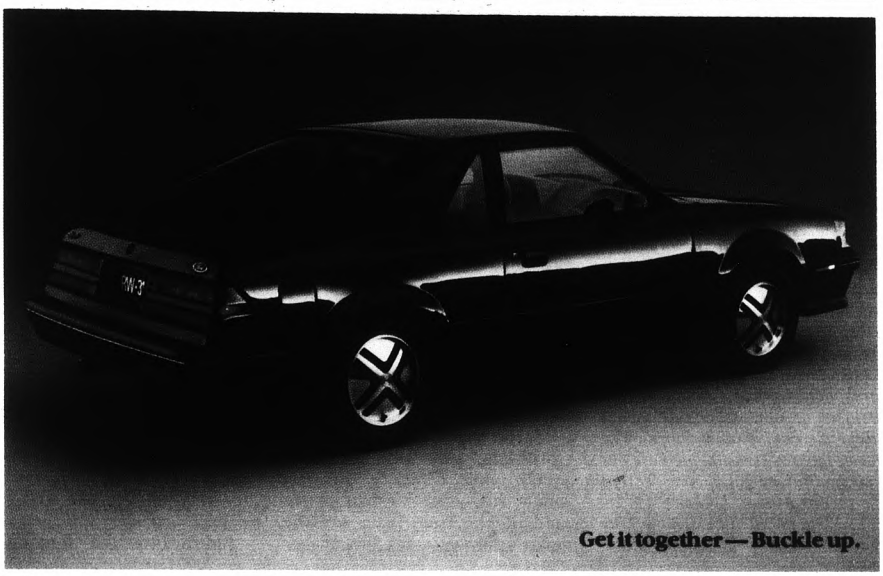
New Dash.

You'll also find new spoilers, new aluminum wheels and a new bubble-back hatch. The end result is something rather rare in today's world: A car with all the dash you could ask for.

"Quality is Job 1." An independent survey established Ford makes the best-built American cars. The survey measured owner-reported problems during the first three months of ownership of 1983 cars designed and built in the U.S.

Have you driven a Ford... lately?

Ford



Get it together—Buckle up.

Steve Martin in

The LONELY GUY

His fern is his only friend (and the fern may be faking it!)

BY RICHARD LEVINSON

Steve Martin and Charles Grodin are sitting on the balcony of a highrise Manhattan apartment, their backs to the panoramic, nighttime view. A gentle breeze is blowing across the potted plants that share the balcony; Martin is sipping a beer, Grodin a glass of milk. They are talking to each other quietly, recounting past, slightly disastrous dealings with the opposite sex. Martin recalls a particularly unsuccessful encounter with a high-school date in a movie theater, pauses for a moment, then adds, "It was fun, though. . . ."

Arthur Hiller says "Cut," Martin and Grodin stand up, the breeze suddenly stops and the lights of New York are switched off. It's the last day of principal photography for *The Lonely Guy*, and Martin and Grodin have just completed one of a number of ad-libbed conversations that are sprinkled throughout the movie.

"Maybe 30 percent of the scenes between Chuck and me are ad-libbed," says Martin in his dressing room later in the day. "These are little stories from our experience that drop into the film at any point, just two guys talking. It was actually Chuck's idea, and they've worked out real well, so if we're on a set, we say 'Well, let's try a lonely guy story,' and we just set it up and try it."

These little conversations between Martin and Grodin represent one layer of creative contribution to a film that contains the work of a number of very talented people. *The Lonely Guy* is based on Bruce Jay Friedman's book *The Lonely Guy's Guide to Life*. Friedman is a prolific writer, perhaps best known for his play *Steambath* and for co-writing the movie *Dr. Detroit*, which was based on his story.

Director Hiller explains how the movie reached its final form: "The book was brought to Steve Martin's attention, and he said 'Hey, this should be a movie.' Neil Simon created a story from Friedman's book, but he became tied up with other projects, so Ed Weinburger and Stan Daniels did the final screenplay." (Weinburger and Daniels will be familiar to TV viewers for their work on *The Mary Tyler Moore Show*, *Taxi*, and *Phyllis*, for which they accumulated 8 Emmys for writing and producing.)

Adding to the contributions of Simon, Daniels, Weinburger, Martin and Grodin is director/producer Arthur Hiller, whose lengthy screen career includes *Silver Streak*, *Plaza Suite*, *The Out-of-Towners*, *Love Story*, and *The Americanization of Emily*, as well as the recent *Author, Author*.

The story of *The Lonely Guy* concerns Larry Hubbard (Martin) a struggling young writer from Iowa, who finds his live-in girlfriend Danielle (Robyn Douglass, first seen in *Breaking Away*) in bed with another man. Suddenly, he is transformed into a "lonely guy," and there are ropes to be learned about how one behaves in that sorry state.

In Warren (Charles Grodin), Martin finds an experienced teacher. Grodin, who has appeared in *The Great Muppet Caper*, *Heaven Can Wait*, *Catch-22*, and Albert Brooks' *Real Life*, among many other films, describes Warren as a "maven, prototypical lonely guy, the guy who always looks like he was hit by a bus."

Martin says, "I play a basically optimistic guy who becomes lonely, while Chuck is the true lonely guy, who's kind of depressed all the time, who says he never really gets sick but always feels a little sick."

Grodin shows Martin the tricks of the loneliness trade, and here much of the original book is apparent.

"It's amazing how many of the vignettes from the book have survived," says Hiller. "For instance, yesterday, we did a sequence where Steve goes into a restaurant alone, and it's about how you handle being alone in a restaurant when you feel that all the people are looking at you, how you can take notes and pretend you're a restaurant critic. That comes right from the book."

There is, of course, a not-so-lonely guy who fuels the fantasies of Martin and Grodin. Played by singer Steve Lawrence, this paragon of social success doesn't just get the girl — he seems to get *every* girl.

Judith Ivey, the Tony award-winning (for *Steaming*) stage actress, plays Martin's elusive love interest in the film. She describes her character, the six-time married Iris, as a woman who always marries men she is destined to divorce. Ivey has unbridled enthusiasm for this, her first leading role in a movie. "If audiences have as much fun watching it as I did doing it, the film should do very, very well."

Martin sees Iris as a woman who, in spite of her eccentricities, understands lonely guys. "She likes me as a person," says Martin, and they eventually get together in a romantic finale.

The city of New York figures prominently in the book and the story of the movie. Much of New York recreated on the soundstage. One particularly impressive set is a 200-foot-long section of the Manhattan bridge, built in life-size scale, suspended 8 feet in the air with a width of 44 feet. The bridge magnifies Hiller's attention to detail. "We needed to shoot the scene with a lot of fog, and you can't create that constant mist out in the open, and you can't sit waiting for the mist to come.

The scene to which Hiller refers involves a thwarted suicide attempt by Grodin. The scene remains comic, beginning with a phone message on Martin's answering machine. Martin, planning his suicide, decides that Grodin "can't make movies" because he'll never end it all. Martin, however, reaches him in time, although Hiller feels that Grodin's character probably would have jumped anyway.

This gray area between comedy and tragedy, particularly fitting in New York, The city provides an enlightening backdrop that illuminates the funnier aspects of loneliness as well as the more serious. "The premise that loneliness can strike anyone anywhere, at any time," Martin explains. "New York happens to be a good setting because, point in up, it's so bustling. It's easy to be lonely. It's good because it presents more opportunities for connettes. Eating Chinese food is just sort of a lonely thing to do, but it wouldn't happen in Iowa."

Grodin finds that the feeling in the movie "strikes a deep chord, touching everybody." He likens parts of the film to the Ernest Borgnine classic *Marty*, which explored loneliness and the pressures of "finding somebody" on a group of single men. "It's a very good part, better than any I've ever played," he says.

The Lonely Guy represents another step in Martin's long and successful career. Aside from the experimental *Pennies from Heaven*, Martin is primarily associated with the manic/comic

films *The Jerk, Dead Men Don't Wear Plaid,* and *The Man with Two Brains.* For a comedian who has two Grammys, an Emmy, an Academy Award nomination, for his short subject *The Absent-Minded Waiter)* and a best-selling book and who is hugely popular for his appearances on *Saturday Night Live, The Lonely Guy* provides a different kind of opportunity.

Hiller himself says that he is extremely happy with Martin's work in the film. "He comes up with ideas all the time, and they're terrific. What people are going to see is Steve Martin playing a realistic straight role, despite it being a comedy. In the sense of relationships, there are many scenes that are very real. The original book was a guide," Hiller goes on, "a series of vignettes. We do have times when he (Martin) is alone, watering his plants, talking to himself, eating a can of tuna. But when you're doing a movie, you need a story, and in order to do that, you need relationships."

Martin describes what he's drawn on for the part: "It's the experience of being lonely, experience with women, dating. There's a vague feeling that even when you're with your friends, you're still alone. It's a different kind of life from the married, family personality. I just feel, I think Chuck and I both feel, that there's a concept of loneliness that he and I understand, that doesn't relate to anything specific, it's just a general attitude about life."

Steve Martin's girlfriend (soon to be ex-girlfriend), played by Robyn Douglass, is found in bed with another man (Richard Del Monte), which leaves Martin out in the lonely cold. The pointing man (top) is director Arthur Hiller. Martin then tries to woo Judith Ivey (above). Lonely guys Martin and Charles Grodin (left) share a happy moment with their best friends – ferns. **The Lonely Guy** ***opens December 16.***

The [illegible]t Annual (and [illegible]er Again) Lo[illegible]y Guy (or [illegible]) Contest

DO YOU [illegible] HOME TO AN EMPTY MA[illegible]X? Or an empty room, in wh[illegible]e only other living thing is your [illegible] fern? When you walk into a re[illegible]rant, does everyone else get up [illegible]leave? Do you feel you are all a[illegible] – unattended, unappreciated a[illegible]nwanted?

You're a [illegible]onely Guy. Or Gal. Or bo[illegible]

Well, lonely [illegible]etches, here's something just for [illegible]. a contest no one else would w[illegible]. There is only [illegible]ne prize. (That's all you deserve.) [illegible]re's what some lucky, lonely creat[illegible]s Grand Prize will include:

• Airfare for one to Los Angeles (unless the winner lives in Los Angeles, in which case we'll pop for bus fare) • No one will sit next to the winner on the plane • No free headset will be provided • With any luck, no meal will be served, either • The winner will not be met at the airport • A single room in a lonely hotel will be provided • No car will be placed at the winner's disposal • The winner will "enjoy" dinner for one at a fine Los Angeles restaurant (preferably empty) • The winner will attend a screening for one (of *The Lonely Guy,* naturally) • The winner will receive a pet fern • Also a Lonely Guy/Gal address book – blank, of course • The winner will not meet Steve Martin. He's too busy • The winner will receive a poster of *The Lonely Guy,* not autographed • The winner will receive two books: *The Lonely Guy's Guide to Life* by Bruce Jay Friedman, and *How to Win Friends and Influence People,* by Dale Carnegie • The winner will also receive an assortment of the finest personal care products: deodorant, mouth wash, dandruff shampoo, Preparation H, Maalox, Milk of Magnesia, Kaopectate and air freshener • The winner will be presented with Lonely Guy boxer shorts. Suitable for feminine wear because the fly doesn't open.

All you need to do is fill in this form (or a 3x5 card) with your name and address, and then tell us in 25 words or less (preferably less) why you are a Lonely Guy (or Gal).

All entries will be judged by *The Movie Magazine* staff, a purely subjective and vindictive bunch. We promise not to choose our relatives or pals (they all have friends, anyway).

All entries must be received by midnight, December 15.

All entries become the property of Alan Weston Communications, Inc. They will not be acknowledged or returned (they'll probably be burned). The winner will be notified by mail, or maybe telegram or phone, or maybe not at all. We can be pretty moody.

Void where prohibited by law or good taste.

Name _____

Address _____

City _____

State _____ Zip Code _____

College _____

Year _____ Phone _____

Yes, I am a Lonely Guy (or Gal) because

_____

_____

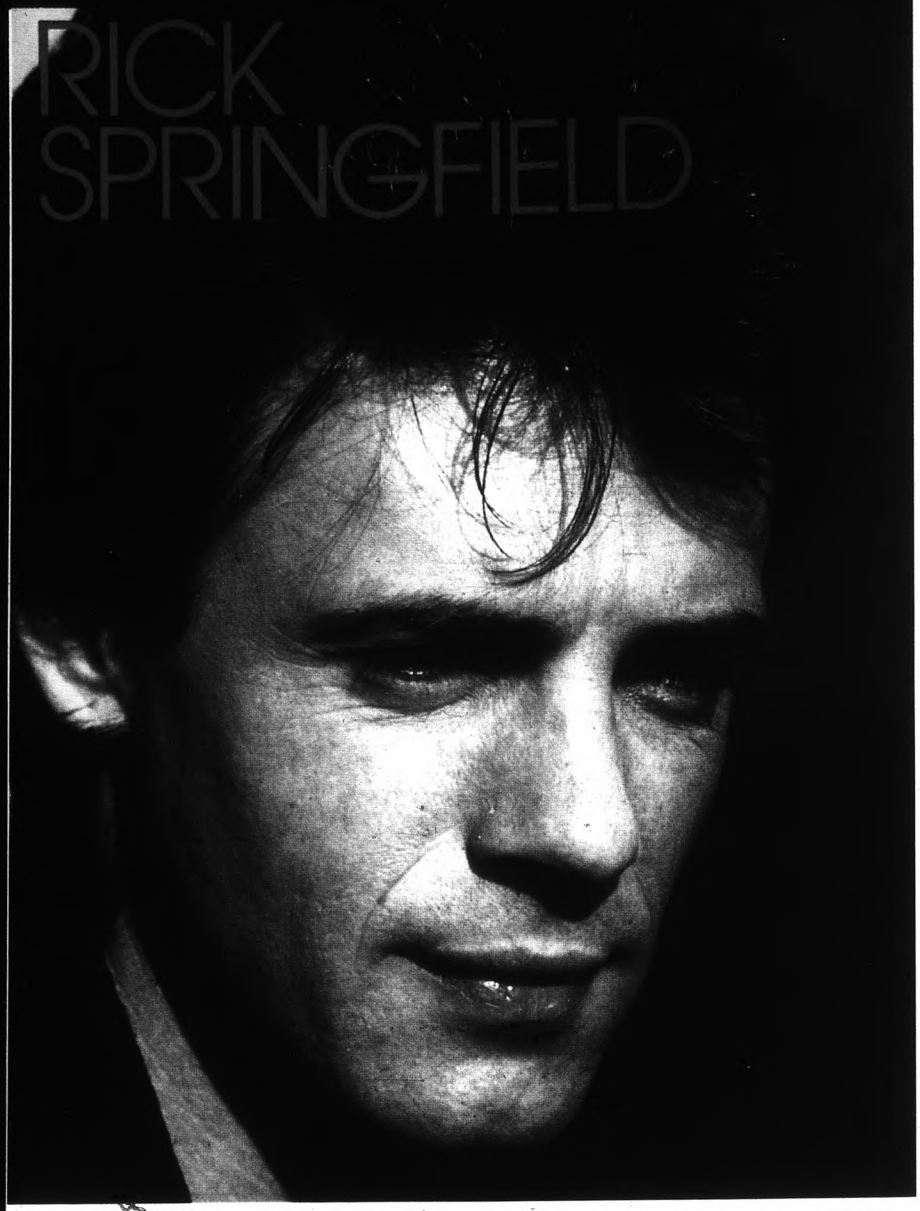
_____

_____

_____

_____

Mail this completed form to Lonely Guy Contest, 1680 North Vine, Suite 900, Hollywood, CA 90028, before midnight, December 15, 1983. Winner will be announced in the Spring 1984 issue of *The Movie Magazine.*



Musician/songwriter/actor Rick Springfield plays rock & roll hero James Roberts, whose performances (left) enthrall thousands, but whose private life is aimless and disconnected.

Rock & Roller
General Hospital Heartthrob
Stars in

HARD TO HOLD

BY R. SUE SMITH

Odessa, Texas, is oil country, fla[t] as a griddle and twice as hot.

So flat the natives say you can[ ]nd on a beer can and see Lubbock, 150 [ ]s north.

So hot that a local politician [ ]gistered more than his career when he [ ]ggested that if you want to raise a fa[ ]s go to neighboring Midland, and if [ ]want to raise hell, go to Odessa.

That kind of hot.

Tonight the sign outside [ ]Ector County Coliseum reads 92 d[ ]es at 6 p.m., and the clean teens lin[ ]p two hours before showtime say[ ]s the biggest event since the city fath[ ]banned an Ozzy Osbourne concert.

On stage, live, for one [ ]t only, Grammy-award-winning star [ ]ecords, TV, and his soon-to-be-releas[ ]rst feature film, *Hard to Hold*, the ve[ ]ry hot Mr. Rick Springfield.

This stop is somewhere m[ ]y in a 90-day tour supporting this ye[ ]*oming in Oz* LP. The grueling sched[ ]ill be Springfield's last chance for [ ]hile to touch base with his rock & roll [ ]before jumping from his established n[ ]-media pan into a new kind of fire.

If anything it's hotter backsta[ ]an it is outside. Springfield's sleeveless [ ]jacket and sweatpants seem almost fo[ ]given the temperature, and not ev[ ]he city fathers could blame him if he [ ]a fed Nugent-style loincloth on stage.

He won't, of course. Though [ ]but now his hair is short and punkish, [ ]ntroversy, exploitation, sleaze of any kin[ ]re not part of the image. Rick Springf[ ]knows how to give a good show withe[ ]showing too much. After 15 years of roc[ ]roll life including 11 years on the Amer[ ]a treadmill to success, Rick Springfield [ ]pro.

His show (backed by sizzling [ ]ngsters called The Fabulous Eels) is a [ ]ll pack age, choreographed and time[ ]with no room for error. From the [ ]moment Springfield appears in a dry ic[ ]og until his spectacular leaps from s[ ]peaker to speaker while leading the crowd through the chorus of "Don't Talk to Strangers," the star gives his all. Hits blast out one song after the other, each tune performed the way the kids like them, just like the record, and Springfield's exuberant encore is a triumph in itself.

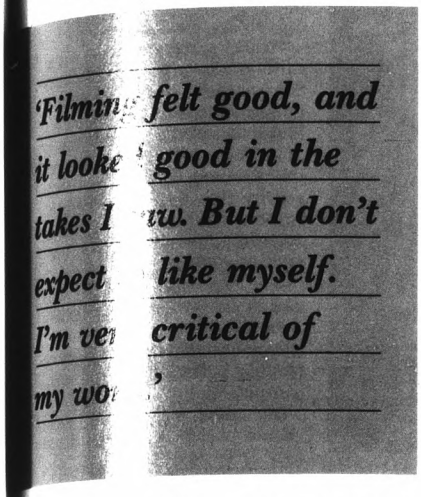
Retreating to the air-conditioned dressing room, Springfield carefully moves aside debris, clearing space for conversation. One-thing-at-a-time, his movements are relaxed yet deliberate, intent. When he sets his focus on *Hard to Hold*, it stays there.

"It's a love story," he explains, "about a musician, James Roberts, who's at the

crossroads of success. He's worried about the future, whether he can maintain the pace, when he meets Diana Lawson."

Diana Lawson (played by Janet Eilber) is a San Francisco child psychologist who, unlike all the other women over the years, doesn't particularly want James Roberts. She has a life of her own, a sense of direction. She has what James is missing, and as Springfield tells it, "He's looking to this relationship with Diana to put a sense of order into his life."

If the character and his quest sound potentially autobiographical, it's because Springfield worked with director Larry Peerce and writer Tom Hedley in the development of this D. Constantine Conte



product
based o
Rothste
input o
its. Spri
almost
ing time

The screenplay is by Hedley, story by Hedley and Richard he star and his advisors had t, casting, technical authentic- ld found it satisfying and fun, ury in the economics of shoot-

"The dom of the movies after TV was like ng from a wading pool to the ocean," says. "We had time to work on the cha s and the scenes. When I did weekly s s (such as *The Rockford Files* and Six *Million Dollar Man*) the pace was hectic. I me acting (*General Hospital*, of course) triple that pace."

But w the movies give in time, they take aw m control. It's a disturbing thought a man who likes working alone, writing s gs alone, doesn't even consider collaboration since he's not interested in the comp mises that would entail.

"The lm is more of a puzzle, an enigma, than an album," he considers. "With an album, I see it through all its phases – writing, performing, production. Whereas with the film I was involved in pre-production, had more input than I expected to have, but then they take it all away.

"Filming felt good, and it looked good in the takes I saw last spring. But I don't expect to like myself. I'm very critical of my work.

"One thing I've learned is not to put a time limit on my goals. I thought success would happen when I arrived in the States in '72. If I'd known how long it would take, I might not have tried. But you can't gauge yourself by others, you'll always come in second since you're your own hardest critic. You have to be such a striver to be an actor."

Rick says that he and the character of James Roberts don't really have all that much in common, unless it's that confrontation he calls "The battle between taking charge and not taking charge, living for yourself or what's expected of you."

There may be critics who don't expect much of Springfield's motion picture debut, classifying him by his ardent teen audience and somewhat second-class soap opera success. What they're not reckoning on is that Springfield, like James Roberts, is a "striver," a man with several respected acting workshops (such as with Malcolm McDowell and Mary Steenburgen in L.A.) under his belt and who is indeed his own harshest critic, setting goals he very much intends to fulfill.

"Setting goals," he says, "is about living to go further, go deeper. If I'm going to reach my full potential it's not going to come from sitting on my rear."

Will *Hard to Hold* be a step toward that full potential? Hard to say. In addition to the love story between James and Diana, there's a second story involving James' co-writer and former girlfriend Nicky Nides, played by former fashion model Patti Hansen. Further conflict comes in the presence of Diana's longshoreman father, Johnny, brought to the screen by veteran character actor Albert Salmi. The almost obligatory concert footage introduces two new Springfield songs, along with a band including former child star Bill (*Lost in Space*) Mumy on keyboards and one-time teenybopper rocker Tony (*Tony and the Tigers*) Sales on guitar.

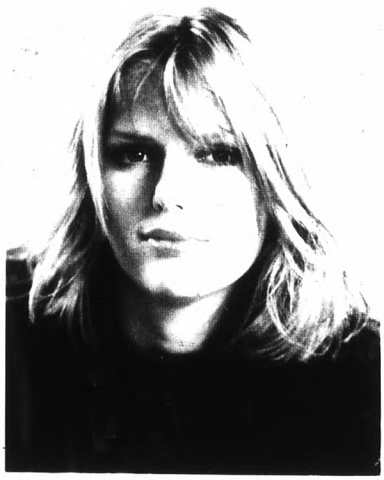
If *Hard to Hold* is hot box office, there will be more adventures ahead for Rick Springfield, movie star. Agents are already reading scripts, thinking about a second film without music to showcase the actor instead of the pop phenomenon. If not, Springfield is willing to see this as just a necessary step in the larger scheme of things. He recalls that another musician-turned-actor gave this advice to a young star.

"Bing Crosby said the important thing was to become multimedia. I don't know if all this was part of a game plan for me, it was just by chance that I got into acting. But now it feels like it's some kind of design.

"Whatever happens, you need to maintain your private place, somewhere to put your goals, your secret goals. There's no way you can feel normal as a recognized personality walking down the street. You have to have that real space where you feel grounded again.

"That's something James Roberts learns."

From the cool smile on Rick Springfield's face, placid and in control despite all kinds of heat, he must have figured that out long ago. *Hard to Hold* opens April 6.



Springfield falls for Janet Eilber (below), a capable, secure psychologist who doesn't need a flamboyant rock star in her life — or so she says. Model Patti Hansen (right) plays Rick's strung-out songwriting partner, the perfect woman for our hero — or so she thinks.

Gary Busey & Mr. T: The New Team in

D.C. CAB

Gary Busey (left center) and the redoubtable Mr. T (right center), flanked by muscle twins Peter and David Paul, are rough-and-tumble drivers for a ramshackle D.C. taxi outfit.

BY BILL BRAUNSTEIN

Screenplays get written in many ways in Hollywood. Some get adapted from best-selling books, or long-playing shows. Others are developed by a writer over a period of months, even years, of writing. There is a third method.

Take writer/director Joel Schumacher. Independent producer Topper Carew came to Schumacher with a simple idea. Would Schumacher be interested in doing a movie about a cab company that was located in Washington, D.C.? Schumacher said yes. "Fine," said Carew. "Go write it." The result is *D.C. Cab*, which Schumacher not only wrote, but also directed.

"The idea appealed to me from the start," says Schumacher, a screenwriting veteran (*Sparkle*, *Carwash*, the screen adaption of Broadway's *The Wiz*) who made his directorial debut with *The Incredible Shrinking Woman*. "I went to Washington and spent quite a bit of time there with Topper, who knew Washington extremely well. I had only seen our capital as a tourist. I never realized that Washington was 75 per cent black, or that it had a huge Cuban population.

"I learned that there was this incredible street life that surrounded the monuments, the museums and the office buildings. And that's when I realized that no one had ever made a movie about the real people of our nation's capital.

"The story just sort of came together." That story is *D.C. Cab*, an ensemble comedy that stars Mr. T and Gary Busey, but also features Jose Perez, Irene Cara as herself and many newcomers to the screen, as well as some old television veterans.

The story concerns a young man, played by Adam Baldwin (who is best remembered as the bodyguard in Tony Bill's film *My Bodyguard*), who arrives in Washington, D.C., from the South to join a cab company that was owned by a Vietnam war buddy of his late father. When Baldwin gets to the company he discovers that it consists of a group of bizarre cab drivers, misfits in one way or another. Baldwin manages to instill in the group a new sense of pride and helps turn the cab garage into a respectable business.

However, when Baldwin is kidnapped, along with two children of the Canadian ambassador, the evidence seems to point to the cabbies. The drivers then band together into a cohesive unit and search out the kidnappers. It is one of the few times in their lives that they have shared a common goal. And this seems to underscore one of the points that Schumacher is trying to make.

"The story is about how a bunch of misfits find themselves. My philosophy is that most people go through their lives with the illusion that once they get that big break, they are going to be great. Well, no one grows up to want to be a cab driver. It's a corridor people take in life on the way to doing something else. The point is that if you want other opportunities, you've got to do whatever it is that you are doing *now* well. Then that will help you get those future opportunities."

The opportunity to write an entire screenplay from virtually a one-sentence idea isn't unusual for Schumacher. One of his earliest films came from just one word — carwash. Schumacher got the idea for the film when he was sitting in his car early one Sunday morning in front of a carwash. He saw a hooker drinking a beer in a paper bag, trying, with much effort, to line up some business on the phone. In a flash Schumacher realized that there was more to the carwash than met the eye. He wrote the screenplay on that simple inspiration.

To research *D.C. Cab*, however, Schumacher found himself in New York libraries, reading every available story he could on cab drivers, and then interviewing a number of cabbies. He found that the stories could be broken down into definite categories. Cabbies ripping off passengers. Passengers ripping off cabbies. Items left in cabs.

"Unbelievable things are left in the back of cabs," says Schumacher. "Everything from a million dollars in jewels to babies to Stradivarius violins to first drafts of novels, drugs, even, there's this amazing amount of sexual activity that takes place in cabs. Almost every driver I spoke to said so. Some of the stories you hear are so crazy, are so insane, you can't believe them. The audience would never believe them."

The audience shouldn't have no trouble believing the divergent cast playing the group of cabbies. They come from almost every ethnic background imaginable. But it was Mr. T, says Schumacher, who managed to attract the crowds wherever the crew was filming, particularly in Washington's heavily black areas. At times Schumacher, there could be as many as 1,000 people crowding in to watch the action and shouting and chanting Mr. T's name. At one point in the film Schumacher had to call in a special squad of police to help control the crowd.

Mr. T is as surprised as anyone that he has received such kind attention from children. "It seems like I'm a modern day Pied Piper," he says, "because wherever I go, thousands and thousands of children are present. Children respond quicker to me than adults, because they are honest and pure. Their hearts are open. They don't know racial hatred. They don't know prejudice. They don't know jealousy or envy. When a kid says 'I love you, Mr. T,' that's coming from his heart."

It seems these days, though, that an entire nation has opened its heart to the man with the hard looks and soft heart. A former bodyguard for the likes of ex-Heavy Weight Champion Leon Spinks, T made his movie debut in *Penitentiary*, but he came to the world's attention as Rocky's arch nemesis Clubber Lang in the third round of that continuing series. And it was his role in *The A Team* as B. A. Baracus that gave NBC one of its few re-

tifiable hits last season.

D. C. Cab presented T with the opportunity to do something a little different, namely a straight out comedy. "Because this movie is a comedy, it lets people see my versatility. I can be very funny when I want to be. It blows people's minds. And this was fun. On *The A Team*, I don't smile but once per episode, and in *D. C. Cab*, I get to joke and laugh and really have a good time."

There was another reason *D. C. Cab* appealed to Mr. T. It was the film's message: If you stick together, you can accomplish your goals. "I can sink my teeth into movies like that," T says. "People said I never get ahead. I come from the ghetto. I didn't go to the fir schools. I used to wear dirty s and socks with holes in the but through it all, I made it. A that's my message to other pe If I can make it, you can too

For actor y Busey, whose varied ca as a singer, songwriter a actor has landed him roles i ms such as *The Buddy Holly* (for which he was nomin for an Oscar), *Carny*, *A St Born* and *Barbarosa*. *D.C.* presented the opportunity an acting first: "*D.C. Cab* w e first ensemble comedy tha done," he says. "In fact, it w he first ensemble acting that done since I was in educatio eater years ago. The whole erience was an education f e."

The char Busey plays is named Del ado, and Busey describes hi is a man who is "controlled nity laced with panic. He s s to know everything about erything and he has in his he that everything is a conspirac You don't know whether he aking anything seriously, pur you on all the way, or is ta everything seriously. Where Del is, it's not on this planet."

Even tho Busey was the senior mem er on the set in terms of act g experience, he felt that bei with all the newcomers in th film was a very humbling ex erience and went out of his wa to help first-time actors whenever he could. Many of the new faces that appear in *D.C. Cab* came to the film by way of small comedy clubs around the country. Bill Maher, for example, has often appeared on *The Tonight Show*. Paul Rodriguez is another stand-up comedian whose irreverent barrio-style humor has won him a large following at Los Angeles comedy spots such as the Improv and the Comedy Store. Marsha Warfield was the winner of the 1979 San Francisco International Stand-up Comedy Competition. And another comedian, Charlie Barnett, was literally discovered on a street corner.

"We found him on the streets of New York," remembers Schumacher. "He was a street performer who walks up to you and starts doing his routine right there. After about an hour of impromptu comedy, he passes around the hat. We signed him up."

Other acting veterans in *D.C. Cab* include Anne DeSalvo, who was Woody Allen's sister in *Stardust Memories;* Max Gail, better remembered as one of Barney Miller's detectives on the television show of the same name; and Whitman Mayo, who was a regular on the *Sanford and Son* TV show.

"It was always so much fun on the set because of all these fine young comics," remembers Schumacher. "They would always get up and compete for laughs against each other. There was always this little show going on."

D.C. Cab, opening February 17, was filmed in Los Angeles in a reconverted garage, and also in various locations throughout Washington, including places like the Washington Monument, Lincoln Memorial, Capitol Hill, Arlington National Cemetery, Embassy Row and, perhaps the most familiar to Washington's cabbies, Dulles Airport.

Does Schumacher think that his send-up of the cab-driving profession will set back the industry a few hundred years? "No, I don't think so," he laughs. "I hope cab drivers like it. In fact, I hope everybody likes it. That's what we made it for."

Mr. T is happy with his role in* D.C. Cab *because "I get to joke and laugh and have a good time. On* The A Team, *I don't smile but once per episode."

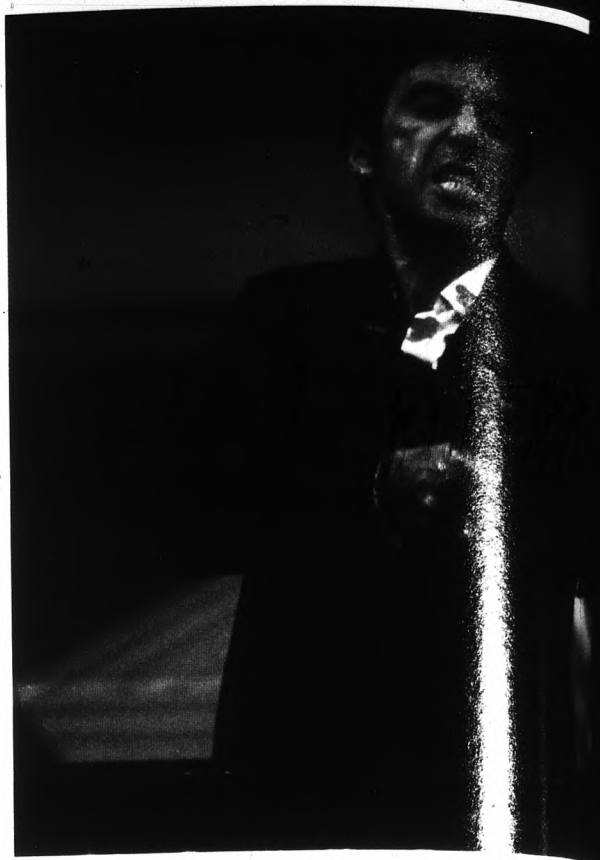
Producer Topper Carew (top right) asked writer/director Joel Schumacher (top left) if he'd be interested in working on a comedy about D.C. cab drivers. "Sure," replied Schumacher. "Go write it," said Carew. The beauties atop the yellow beast are Marsha Warfield (above left) and Anne DeSalvo (above right).

AL PACINO IS

Scarface

A man who lived the American dream...too well

BY ERIC ESTRIN



Director Brian DePalma doesn't seem upset so much as surprised when he walks into producer Martin Bregman's office on the Universal lot in Los Angeles. "You'll love this, Marty," he says, tossing a copy of *Variety* onto Bregman's desk. "Here, read it."

Bregman scans an article in the show business trade paper until he comes to the paragraph in question. "Thirty-seven million dollars!" he exclaims, not sounding nearly as amused as DePalma. "I hate that. Nobody checks out anything."

Bregman is still standing by his desk half-a-minute later when his secretary reaches the article's author by phone. "Hello, Mr. McCarthy? This is Martin Bregman. I'm reading a piece that you did on (current) gangster epics where you say *Scarface*, which I'm the producer of, has gone to a budget of $37 million . . .

"Reportedly by whom? Would you care to find out what our budget is? Would you care to look at our cost runs? Well, why don't you get off your little bottom and get over here and I'll show you the cost runs, which are currently at $22 million, and after having seen that, I would love you to retract that statement."

At the other end of the line, the reporter can very possibly smell smoke from the eight-inch cigar Bregman is waving at the phone. He promises to get a retraction in the paper soon.

"I'm getting to a point in life where that kind of reporting is unacceptable," Bregman says, placing his black, half-frame glasses on the desk in front of him and settling down for an interview. His feelings are justifiable. In the 10 years since he branched out as a talent manager by producing *Serpico*, starring his client Al Pacino, he's earned a reputation as a vigilant overseer of his projects with a much-appreciated talent for keeping costs down.

Having produced films like *Dog Day Afternoon*, *Simon* and *The Four Seasons* (starring another client, Alan Alda), Bregman has no doubt grappled with complications before. He dropped out of college at Indiana and NYU because it was "too slow," and eventually started advising young actors and entertainers how to get ahead in show business. Among his early managerial clients: Candice Bergen, Faye Dunaway, Liza Minnelli, Bette Midler and Woody Allen.

With the adverse conditions facing him on *Scarface*, it's impressive that Bregman was able to bring it in at any price. The picture deals with a recent Cuban immigrant's rise and fall in south Florida's cocaine business. Bregman conceived of the idea while watching the original on late-night TV, and instantly pictured Pacino in the lead role. He hired Oliver Stone *(The Hand, Midnight Express)* to write the screenplay and later signed DePalma *(Carrie, Dressed to Kill)* to direct.

But when the crew arrived in Miami to begin filming last year, they found themselves embroiled in an intense controversy over how the finished product would portray south Florida's Latin community. After weeks of negotiations with Cuban leaders, during which time Bregman was alternately granted and denied permission to begin filming, word came down that the picture could roll in Miami — if he agreed to certain conditions. But by then, Bregman and the studio had decided to avoid the aggravation and moved most of the production to California.

Pacino's co-star in the film, Steve Bauer, found the political uproar particularly unfortunate. Bauer is a Cuban-born ex-Miamian, whose family and friends still reside in that city. "It's too bad there were so many problems," he says, "because the Cubans, generally, are a very open people with a sense of humor. They take things with a grain of salt — that's the Cuban personality."

Nevertheless, neither Bauer nor Bregman was prepared for the negative reaction *Scarface* received from a small but vocal part of Miami's Cuban community. "There was this one guy Perez (a city commissioner), who made a big political issue out of it," Bregman says in a voice made calm by the grace of hindsight. "They kept escalating this as an anti-Cuban movie."

Miami's reluctance to serve as a location stems from a serious public relations problem the area has had since the spring of 1980, when its population was swelled by the influx of 125,000 new Cuban exiles from the port of Mariel. At least a fifth of these *Marielitos* were said to be undesirables — petty thieves, hardened criminals and worse — set free from prisons and mental institutions in their native land to roam the streets of south Florida and make of their lives what they would.

In *Scarface*, Al Pacino plays one of these characters, Tony Montana. "He comes over here and sees gold in the streets, and he wants it," says Bregman. "He seizes upon one opportunity after another; he makes his own opportunities, and he makes it happen for himself. But in the

Al Pacino blazing his way to success (left) and enjoying the fruits of his labor (below left). The wedding party (l. to r.): Mary Elizabeth Mastrantonio, Michelle Pfeiffer, Pacino, Steven Bauer.

end he's overwhelmed by it. The power he achieves becomes a time bomb."

Montana's "gold," of course, is mined in south Florida's runaway cocaine business, just as the original *Scarface* dealt with the bootlegging fortune amassed by Al Capone in the 1930s. But in Miami the stakes are higher and the consequences rougher than in any Chicago gangster's wildest dreams.

"You know how big that business is? A hundred billion dollars!" Bregman says. "The whole motion picture business I think is seven or eight billion. Add another two billion for television and it's still not one-tenth of the drug industry in south Florida. That's crazy!"

Other than 10 days of exterior shots filmed in south Florida, *Scarface* was filmed in locations around southern California, including the magnificent Santa Barbara estate where Charlie Chaplin and Oona O'Neill held their wedding reception in 1943. Unfortunately, filming in Santa Barbara was twice interrupted by the worst weather to hit California this century.

And the film's violent subject matter took a toll as well. In one sequence, Pacino hit the ground during a shootout, only to land atop a red-hot machinegun barrel. Filming had to be suspended for a week while the star's hand recovered from serious burns.

Possibly even more difficult to deal with were the psychological pressures surrounding the crew during their time in south Florida. For weeks they mingled with drug kingpins and government agents in a world of hostility, paranoia and fear. "We had undercover agents with us most of the time — without incident, but nevertheless there were some frightening experiences," says executive producer Stroller, who often teams with Bregman for their New York-based production company.

"One night I had gone back to my room," Stroller continues, "and I told the guy who had been

(Continued on page 16)

BRIAN DE PALMA

From Raz Dazzle Violence An Epic, A Character dy"

What attra director Brian DePalma to *rface* was simple. "I've always nted to make a gangster pi e and I've always wanted to w with Al Pacino."

DePalma's volvement began a few years o, when he talked to Pacino a taking the part in the movie *owout* (which John Travolta e ntually landed). Pacino told Palma he wanted to do *Scarf* which was then being deve ped, and showed him a video assette of the 1932 version starring Paul Muni.

"It's very challenging to work with an actor who's as good as Pacino. He carries such an ominous film presence with him. When he starts getting angry, it's truly scary. What you saw him do in *Godfather* is nothing compared to this. It's an entirely different characterization, because in *Scarface* he's playing a dynamic, driven, flashy, energetic character. In *Godfather* he was a little more laid back, a little more controlled in playing a kid rising to take over his father's empire.

"Here he's a guy arriving in town on a banana boat and wants to own the town as fast as possible, and he proceeds to do just that." DePalma describes the Cuban gangsters of *Scarface* as "a little more animalistic, a little more primitive" than the Corleones of the *Godfather* films."

After a controversial career that has included offbeat hits like *Carrie*, *Dressed to Kill* and *The Fury*, this 42-year-old director has settled down to make what he calls "an epic, a character study."

"I think a director every once in a while should go out and direct something that is away from what he normally does, to try and expand his vision to some extent. I think I've benefited from it," he says.

That doesn't mean he's thrown away the flamboyant camera angles, the slow-motion action sequences and the garish color schemes that marked his other movies. But all of that takes a back seat in *Scarface*, he says.

"It doesn't have the total cinematic razzle-dazzle of *The Fury* and *Dressed to Kill*. There is one slow-motion scene, for example, but it's very sparingly used. It does have visually dramatic things, but I concentrated much more on straightforward storytelling. In the past the visual things were so strong they almost overwhelmed everything else. In *Scarface*, the characters and story are so strong that everything falls into a natural balance.

"I wouldn't say it is as violent as some of my other movies, which were visually violent. This isn't really violent because the killings are mostly done in shootouts. No people are being sliced up or things like that," he adds, chuckling.

DePalma's new style comes after *Blowout* was an unexpected 1981 flop after a string of box office successes. "I think one of the primary problems was that the advertising made it look like it was another *Dressed to Kill*, and it really wasn't. Plus it was a very somber view of the American political system, and those pictures always have problems. A lot of people don't want to see that, basically.

"Now *Scarface* is the American dream — gone crazy a little bit, but still the American dream."

DePalma's next project will be a "rock & roll picture" with John Travolta called *Fire*, which he is to begin probably in February. Will it be back to exploding heads? Our man just laughs and leaves us in suspense.

Producer Martin Bregman (left), executive producer Louis Stroller (center) and director Brian DePalma.* Scarface *opens December 9.

ICE MAN

BY ZAN STEWART

Many films have given us an idea of our distant future (*2001, Outland, Star Wars*) and one has imagined our distant past (*Quest for Fire*), but there hasn't been a film like *Iceman*, which at once explores our future *and* our distant past.

Iceman is Australian director Fred Schepisi's passion-filled science fantasy adventure that describes what happens when a crew from an Arctic mining company discovers a 40,000-year-old man who has been cryogenically preserved deep in glacial ice. Mainly through the work of two intrepid scientists — anthropologist Dr. Stanley Shepard (Timothy Hutton) and cryobiologist Dr. Diane Brady (Lindsay Crouse) — the Iceman is thawed out and placed in a unique environment called the Vivarium, which simulates our prehistoric landscape. There, as the Iceman and the scientists observe and interact with each other, the past and present merge.

"*Iceman* is a way of looking at us," says Schepisi, whose credits include the chilling *The Chant of Jimmy Blacksmith*, and the off-beat western, *Barbarosa*. "There is a wonder in looking at someone who is really us from the beginning.

"When you go to the zoo and see a monkey, you see the similarities and the differences as well. Take it a stage further and you have a person who is the next major step . . . not a monkey or an ape . . . but a primitive human being. How much of what we were is still there in us? How much have we lost? How much have we layered over? How much do we accuse other people of even though it's really our nature?

"If we can reach a better understanding of that, we will reach a better understanding of ourselves."

Iceman is the brainchild of John Drimmer, a former producer and documentary filmmaker for CBS News. Intrigued by news stories about frozen medicine and the prospect of bringing people back to life after years, even centuries, Drimmer pondered what it would be like if a prehistoric man were cast, alive, into the 20th Century. He scripted his idea but did nothing with it until he was leaving CBS. Then he arranged a fortuitous meeting with producer-director Norman Jewison (*In the Heat of the Night*, . . . *And Justice for All*), who also has a personal interest in cryogenics. An immediate bond between the men existed and the project started to roll. "I was fascinated by this viewpoint," Jewison says. "It's a look at progress with a porthole to our past."

Together with his partner, producer Patrick Palmer (*Best Friends*), Jewison contracted Schepisi to film the screenplay written by Drimmer and Chip Prosser. "We were looking for someone who was as committed to *Iceman* as we were," Palmer says.

Timothy Hutton felt the same way — he wanted very much to play the part of the anthropologist Shepard. "It was the story, the character and something I've never done before . . . I'm playing older," says the 23-year-old Oscar winner.

The part of Shepard called for a 27-year-old but, as Schepisi acknowledges, "We were flexible and Tim was persuasive. He had some great ideas. It helped us broaden the scope. When everyone was considered, he was the best."

Hutton prepared himself for his role by immersing himself in the study of anthropology, and he adds, "For the first time, I was into the research from *my* point of view instead of solely through the eyes of my character."

Lindsay Crouse, who also co-stars with Hutton in *Daniel*, was looking for something different and found *Iceman* "a refreshing change in a contemporary story." She says she liked playing a scientist, exploring a new realm, and that she discovered that scientists are a lot like actors — they go where the work is.

The visual concept of the Iceman himself came from an amalgam of generally accepted scholarly research on early North American native peoples. This included a lack of excessive body hair, with layers of fat supplying necessary insulation against the elements. Additionally, a language for the Iceman was developed by Philip Lieberman of Brown University, based on his theories of what sounds the prehistoric voice box, teeth and tongue might be capable of producing.

John Lone, a classically trained Chinese actor who won an Oscar for *The Dance and the Rabbit* was chosen for the title role. "John is remarkably talented," says Schepisi. "Although he's Oriental by birth, when you put make-up on, what you had was an indeterminate person . . . not Oriental, not European . . . he's sort of something out of our past."

***Timothy Hutton** (r.) plays anthropologist Stanley Shepard who, with cryobiologist Diane Brady (played by Lindsay Crouse), discover and nurture, abuse, teach and learn from a uniquely individualized prehistoric human played by John Lone, below.*

***Iceman** is scheduled for April, 1984 release.*

A prized specialist in seedy character roles **(Missouri Breaks, Wise Blood, Alien),** *Harry Dean Stanton (below) graduates to leading man in* **Repo Man.**

Emilio Estevez (left) plays a burr-headed punk, under pressure to learn the car repossession racket.

REPO MAN

BY BYRON LAURSEN

"I had my fi dressed up as an L.A. cop, w the handcuffs on his belt an verything," says writer-direc Alex Cox. "So he marched m to this meeting of studio exec s and said, 'I'm going to giv n ten minutes to tell you his , then I'm taking him down n and booking him.' Then made a big show of checking the exits and he went out an waited in the hallway with his ms folded over his chest."

Alex Cox ld his story that day.

For the p three years, writing scripts been Cox's living. Tonight, sur rounded by the dry grass and ecc alyptus trees of Los Angeles' Elys an Park, he's directing the first of those scripts to be put on celluloid, a fast-paced black comedy called *Repo Man*. Independent production is the miracle that made it happen for this young (28) English storyteller and his likewise young producers, all of whom became friends at UCLA film school. While major studios are often afraid of adventurous, unusual projects, they'll sometimes get involved after more daring types have gotten the ball rolling. *Eating Raoul* was a completed movie and already a hit at several film festivals before a big studio came forth to help with its distribution. *Repo Man* got lucky sooner. Harry Dean Stanton, the star, is one of Hollywood's most sought-after character actors. Emilio Estevez, the son of actor Martin Sheen (*Apocalypse Now, Gandhi*), plays a punk who becomes a repo (car reposession) man. Michael Nesmith, former pop star ("*Hey, hey, we're the Monkees!*") and currently an award-winning producer of video clips, provided the timely financing help that escalated *Repo Man* from an extreme low-budget opus to a full-out feature.

A renegade nuclear scientist is somewhere in L.A., driving a trunkful of something mysterious around in a Chevy Malibu. His niece thinks it's an E.T. on ice. Others suspect an atomic bomb. Stanton and his fellow repo workers only know that a $20,000 reward rides with that funky Malibu. The story pivots on everyone's crazed efforts to get it first.

Stanton's career is based on playing charismatic loners, hard-luck guys from the underside. He was a rustler in the western *Missouri Breaks* and one of the first victims of the ratchet-jawed outer space people-eater in *Alien*. More recently Stanton played Brain, the high I.Q. convict in *Escape from New York*.

Tonight he sits on the passenger side of a clapped-out green Impala, alongside another clunker manned by fellow repo specialist Light (played by Sy Richardson). Stanton tells Richardson his plans: find that Malibu and go independent with a repo yard of his own, buy a couple of pit bulls and "let the other punks do the work." Richardson replies with his own dream — a large parcel of land up in Mendocino County where, he relates with a calculating grin, he'll raise "tomato plants."

For the uninitiated, Mendocino County, up towards the Oregon border, is one of America's prime marijuana farming areas.

Between takes, Stanton and Cox discuss whether "other punks" works better than "other guys." Earlier, Richardson had changed broccoli into tomatoes.

"I don't care if an actor changes a line," Cox observes a moment later, while a camera man plots out the next shot from the hood of Richardson's car. "As long as the point gets across, why worry about it?" Lanky, humorous, with a crew cut that's grown out to the length and texture of puppy fur, Cox projects an essentially British antic sort of comedy. He'd be at home in either the pop music group Madness or the Monty Python comedy troupe. Tonight he's decked out in heavy boots, jeans with tall up-turned cuffs and a Mr. Goodwrench-style mechanic's smock. Formerly an Oxford student, he took film classes at the Old Vic Theatre School in Bristol and acted the lead in a well-received student film called *Nearly Wide Awake*. Self-effacing, he says "the protagonist" instead of "the lead," and grimaces shyly when I mention his reputation as a writer.

Last night scenes of gunplay were filmed in front of a lit-up oil refinery. Later tonight, past midnight, the crew is headed for the Silverlake Lounge. It's a dive, the perfect image of "gritty, comic-book naturalism" that the producers of *Repo Man* desire.

On many film projects, long hours of boredom between short segments of filming gradually take their toll. With *Repo Man*, says assistant director Allan, the crew has ruined a few takes by breaking out in laughter. That, like the cop story, is a tribute to Alex Cox and his ability to crack a tough, even jaded audience. If he's half so successful with the general public, *Repo Man* could be one of the surprise hit movies of early 1984.

Lorna Luft, Wendy Schaal, Lisa Hartman and Lynn-Holly Johnson (below, l. to r.) assemble on the famous Ft. Lauderdale beach. Russell Todd (left) stars as one of two men vying for Ms. Hartman's affections (he previously appeared in* Friday the 13th, Part II *and* He Knows You're Alone*).

BY DEBBY MARKLEY

Mention Ft. Lauderdale, and a sly grin might appear on the face of anyone who has ever participated in the spring craziness there. The Florida coastal city is a primary migration spot for hordes of class-weary northern college students who arrive en masse each spring to party, tan and cavort with the opposite sex.

The bars pull out all the stops, offering every advertising gimmick and contest imaginable to lure customers away from the many other competing clubs. There is the Mr. Hot Bod Contest, the Ms. Hot Bod Contest, the Wet Tee Shirt Contest, beer-drinking contests, pizza-eating contests and on into infinity. On the beaches, it is sitting room only.

This curious American phenomenon was first depicted on the screen by Joe Pasternak in 1960 for MGM in the original *Where the Boys Are*. Now, over 20 years later, producer Allan Carr, who presented audiences with the film versions of *Tommy*, *Grease*, *Can't Stop the Music* and *Grease II*, returned to Ft. Lauderdale with director Hy Averback to create a totally new motion picture, scripted by Stu Krieger and Jeff Burkhart.

"I had never been in Ft. Lauderdale during spring break before," says Lisa Hartman, one of the film's principal stars. "I had heard it was incredibly packed with people but whenever I saw movies of it, I always thought they'd put in too many extras. I was *amazed* to find it really is that way!"

Hartman, currently a popular actress-singer on the television series *Knots Landing*, stars as Jennie, a reluctant participant in the Florida spring madness who is torn between two lovers, played by Russell Todd (as Scott Nash) and Daniel McDonald (as Camden Roxbury III).

Lorna Luft, an experienced Broadway performer who made her screen debut in *Grease II*, portrays Carole, who would like to be liberated from her jealous boyfriend, Chip (Howard McGillin) — until it actually happens.

Instigating the girls' trip is the high-spirited Laurie, played by Lynn-Holly Johnson, whose starring debut in *Ice Castles* was followed by a co-starring role with Roger Moore in *For Your Eyes Only*. Wendy Schaal completes the foursome, playing a high-brow Texas debutante named Sandra. Schaal has been a series regular on *It's a Living* and *Fantasy Island*.

Rounding out the cast are Alana Stewart (wife of rocker Rod Stewart) and Louise Sorel representing hip members of the "over 30" crowd.

"We didn't set out to make a chauvinistic film or an exploitative one," clarifies director Hy Averback. "*Where the Boys Are* attempts to capture the real spirit of Ft. Lauderdale during spring break. There are some sexual scenes, sure, but that's realistic and natural — like driving cars," he says, chuckling.

Actual filming of the project went relatively smoothly, despite the crowds and intermittent rains. Unexpected occurrences, however, added comedic touches not found in the script. In one scene, Luft's character has entered a Hot Bod Contest and is dancing on a raised platform by the water.

"During the filming of this contest," Hartman remembers, "one contestant was dancing topless. Our production crew noticed that a big ship carrying elderly tourists would be sailing right past us, so the crew waited, hoping to catch on film the honest, shocked reactions from these people as they see the topless dancing.

"But, they *loved* it!" Hartman continues, laughing. "Instead of being freaked out, these grandmothers were smiling, laughing — they even started dancing on the ship! It was great! Shocked all of us kids, though," says Hartman, shaking her head.

"This is a 'crossover' picture," Averback comments. "People in their 30s and 40s remember the old film fondly and then there is, of course, the youth audience." In any case, starting in March, moviegoers will surely see the difference 23 years can make on a city and its annual visitors.

Scarface

(Continued from page 13)

with me all day that it was silly for him to come; I could find my way back. We were staying at a different hotel from most of the crew simply for security reasons. As I started to walk to my room these two Colombian guys came out of a room behind me and started walking right toward me. They walked up [illegible] said good evening and just walked right past. It was not [illegible], but you build these things up in your mind and you never know."

Stroller says the [illegible] paranoia is reflected [illegible] Pacino's performance [illegible] just incredible to [illegible] says. "I used to watch him after day's work. We'd go [illegible] the dailies, and [illegible] exhausted just seeing how much he expended."

Bauer, who previously starred in the long-running *Que Pasa, U.S.A.?*, a bilingual situation comedy on public television, says some of the humor in the film derives from the [illegible] attitude affected by the characters upon their arrival in America — an attitude common among the Cuban refugees. "I think they have a kind of elitism," he says, "a feeling that in a foreign country, they feel like they know more than the natives. They think they could own the place within a few weeks, as soon as they get the hang of it."

"It's this frame of mind that Pacino reflects, Bauer says, not only in his performance, his accented speech, but in the way he moves as well. "He's very expressive and quick, and he just picked it right up," Bauer says. "Many of the Cubans who came on the Mariel boat in Miami, like my family and friends, they'd get to meet him and they'd always say, 'Oh, he looks so real! He looks so Cuban!'"

Co-starring with Pacino and Bauer is Michelle Pfeiffer (*Hollywood Knights*, *Grease 2*) as Elvira, an embodiment of the American dream for Tony upon his arrival. Several Cuban actors have small roles in the film as well, a fact that Bregman finds sadly ironic. "It's a shame that we didn't end up spending all that money in Miami," the producer says, "because the film really shows Miami the way it is. I would have built a club there if we had been welcomed, but I built it here. Nothing would have looked different, but we would have dropped all that money there instead. It would have been better for everybody."

Ford Escort Diesel: Better mileage than this leading import.

We ln't believe it at first, e er.

But A testing figures establ ed it. Our new Escort esel is rated appro nately four miles gallon higher than a nda 750.

Just e a look at our numb .

46 A And because this diesel is an Escort, there's a lot more to talk about than great economy.

68 T. WY.

Like the fact that Escort's the best-selling car in the world.••

Or that it comes with more total passenger room and more total cargo room than a Honda Accord.†

More standard features than a Toyota Tercel.††

There's even a fully-independent suspension system for a smoother ride than a Nissan Sentra.

All of which means Ford Escort not only gives you a big advantage over that motorcycle pictured above.

It also beats more than its share of cars.

THE BEST-BUILT AMERICAN CARS.

When we say "Quality is Job 1," we are talking about more than a commitment. We are talking about results. An independent survey concluded Ford makes the best-built American cars. The survey measured owner-reported problems during the first three months of ownership of 1983 cars designed and built in the U.S.

And that commitment continues in 1984.

* For comparison. Honda 750 mileage is obtained from EPA emissions testing and is *not* an official rating. Your mileage may vary depending on speed, trip length, weather. Actual highway mileage lower. Escort Diesel mileage applicable to sedans with FS engine and without power steering and A/C. Not available in California.

•• Sales estimates based on world-wide production figures.

† Based on EPA Interior Volume Index.

††Escort GL (shown) compared to Toyota Tercel 3-door deluxe liftback.

Get it together – Buckle up.

Have You Driven A Ford... Lately?

Ford

COMING SOON

***British actress Francesca Annis as Jessica, mother of Paul Atreides and disciple of the Bene Gesserit sect in* Dune.**

Science fiction fans around the world rejoiced when Frank Herbert's 1965 Hugo-award-winning novel ***Dune*** was slated for the big screen, but they'll have to wait until December 1984 to see the epic. Principal photography was completed this past September, but post-production work (special effects and editing) will take a full year. *Dune* was shot in Mexico, where cast and crew took over all eight soundstages at Churubusco Studios, plus three backlot sets, two "subsidiary" locations within Mexico City (including the city dump, called by some crew members the "dead dog dump"), and the Salamayuca desert near Juarez. And how will writer-director David Lynch (*Elephant Man*) and company render the blue-within-blue Fremen eyes? By computer — frame by frame. Creature creator Carlo Rimbaldi (who did the rubber baby aliens in *Close Encounters*, and E.T. himself) is in Los Angeles working on the Guild Navigator and great sandworms.

In another part of Mexico (Cuernavaca, to be precise), John Huston is directing ***Under the Volcano***, from the oft-read novel by Malcolm Lowry (screenplay by Guy Gallo). The story involves a former British consul, an alcoholic (Albert Finney), who is joined in Mexico (the year is 1938) by his estranged wife (Jacqueline Bisset) and his half-brother (*Brideshead Revisited*'s Anthony Andrews).

Once *Dune* vacates those Churubusco soundstages, ***Conan II*** will move right in. Arnold Schwarzenegger wields the mighty blade again, with Richard Fleischer directing from a Stanley Mann screenplay.

Meanwhile, back in Los Angeles, at least three other less famous Conans wield swords at the Universal Studios Tour. They call it a "sword and sorcery spectacular." Three different casts (nine people each, including Conan, a lissome female fighter, four villains, one very bad villain, and a wizard) clang and clash many times *daily*, menaced by a fire-breathing dragon. Next year marks the 20th anniversary of the tour, and executives are huddling now to plan major birthday celebrations. We've heard a rumor (the drums, the drums — will they never stop?) that there will be a moving, roaring, chest-thumping King Kong. (Aren't you relieved I didn't make any jokes about going ape? You're welcome.)

Yet another Stephen King blockbuster will be rendered in celluloid: ***Firestarter.*** The young girl with the extraordinary torch talent is Drew Barrymore (from *E.T.*); her parents are played by David Keith (*Lords of Discipline*) and Heather Locklear (of TV's *Dynasty* and *T.J. Hooker*). Mark Lester directs from a screenplay by Stanley Mann.

Director Walter Hill just finished ***Streets of Fire,*** a futuristic rock-and-roll adventure fantasy which he co-scripted with Larry Gross, starring Michael Pare and Diane Lane. Hill soon starts work on ***Dick Tracy,*** which he'll direct next year from a script by Jim Cash and Jack Epps, Jr. Warren Beatty is one of a few actors rumored for the role of the square-jawed crimestopper, comic strip hero to decades of Sunday funnies readers. No word yet on the plot, but I'm told by an unimpeachable source that many bizarre and familiar characters will appear — Breathless Mahoney, the Blank, Mumbles, Pruneface, Tess Trueheart (Tracy's true love), Big Boy and Flattop.

After the busy Mr. Hill deals with Dick Tracy, he will direct the fourth version of ***The Magnificent Seven*** (which he has already written with Larry Gross). The original *Magnificent Seven*, released in 1960, starred the then-new Steve McQueen and Charles Bronson, famous Yul Brynner and completely unknown James Coburn.

Burt Reynolds' next will be the title role in ***Stick,*** which he's also directing, from the Elmore Leonard novel about an ex-con who becomes a chauffeur in Miami Beach and gets tangled up with his boss and his glamorous financial consultant and a cocaine-dealing client of theirs. Leonard ("Dutch" to his pals) is doing the screenplay (he previously wrote *Joe Kidd* and *Hombre*).

Cloak and Dagger stars *E.T.*'s Henry Thomas, Dabney Coleman (*WarGames* and TV's *Buffalo Bill*) and Michael Murphy; it's all about a boy, an espionage plot, an imaginary superhero and a real friend. Richard Franklin directs from a screenplay by Tom Holland and Bill Phillips.

Australia's Mel Gibson (the heartstopper in *Road Warrior* and *The Year of Living Dangerously*) plays opposite Sissy Spacek in ***The River,*** a Tennessee-locationed tale of small farmers and big troubles. Gibson was born in America (his family emigrated to Australia when he was 12), so he shouldn't have any difficulty temporarily losing his Aussie accent. Academy Award nominee Mark Rydell (*On Golden Pond*) directs from a screenplay by Robert Dillon and Julian Barry.

For those of us who miss James Garner's face on primetime television, we'll be able to see it on the huge screen come spring. In ***Tank,*** Garner plays a retired Army Sgt. Major whose young son (C. [illegible]mas Howell, from *The Outsiders*) is falsely imprisoned. Garner [illegible] happens to have a fully operational Sherman tank, and decides to roar to the rescue. (Ah, how often on the freeway have I wished for a fully operational Sherman tank . . .). Marvin Chomsky directed from a Gordon script, for Lorimar Productions.

Tim Hutton is [illegible] characteristic calving an unfortunate career; his next film pot in his has been indefinitely postponed due to the illness of director Richard Brooks [illegible] first director Mart[illegible] of illness). But [illegible] knocks about Mail[illegible] Porsche and prep[illegible] for ***Falcon and the Snowman*** with Sean Penn. fans will have two his films to occupy their time: ***Daniel*** and ***Iceman.*** The latter, in Vancouver, B.C. under the direction of Fred Schepisi, has Hutton as a scientist who discovers, thaws and befriends a prehistoric human. The screenplay is by Chip Proser and John [illegible]mer.

Judith Sim[illegible]

DUNE FAN CLUB

A fan club for the movie *Dune* is currently being formed somewhere in the arid sands of Hollywood. Those readers interested in joining, or receiving more information, should send name and address to:

DUNE FAN CLUB
1680 North Vine
Suite 900
Hollywood, CA 90028

Details will be mailed as soon as they are available.

Stillsuited warriors on the planet* Dune *(right)

"Without Jensen speakers, you're not all there."

Okay, you've got a Jensen® receiver. Sure, you can cheap out and stick in speakers that aren't Jensen quality. But you'll be paying for it every time you drive.

Remember your speakers are the final—and maybe most important—link in your car audio system. And the technical excellence of Jensen speakers is legendary.

A truly great car audio system starts with a Jensen receiver and goes all the way with the quality sound of Jensen speakers.

Hey, it's great to save money. But if it's the sound that moves you, speakers aren't the place to do it. Complete your system with Jensen speakers. Anything else might be penny wise. But sound foolish.

JENSEN
CAR AUDIO

When it's the sound that moves you.

©Jensen Sound Laboratories, 1983

Mustang SVO

A 175 horsepower* turbo-charged electronically fuel-injected 2.3 liter engine with intercooler.

Adjustable Koni® gas-filled shocks.

Goodyear VR rated NCT tires on 16x7 inch cast aluminum wheels.

Power four-wheel disc brakes.

Redesigned front suspension for additional vertical wheel travel.

Hurst® shift linkage on a five-speed gearbox.

Articulated driving seats.

Redesigned foot pedals to allow heel and toe shifting and a fixed foot rest for high-speed cornering.

210 lb.-ft. of torque at 3000 rpm.

Functional hood scoop for air to air turbo intercooler.

Functional air dam.

Functional Biplane spoiler.

Turbo boost gauge. (Maximum boost 14 psi.)

Engine mount dampers.

Premium regular fuel selector switch.

Limited slip, Traction-Lok axle.

*Based on SAE standard J1349

Get it together—Buckle up.

Have you driven a Ford... lately?

Ford

The Machine speaks for itself.